CANON OF JUDO

"Principle and Technique"

K.Mifune

SEIBUNDO SHINKOSHA

CANON OF JUDO

PRINCIPLE AND TECHNIQUE.

By Kyuzo Mifune, 10th Dan

Translated by K. Sugai

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PREFACE

With the reputation of Judo gradually enhanced in public estimation, we think it proper and natural that the understanding as to the value of what Judo really is should be deepened. That things are correctly understood and treated is no doubt a source of delight; the better are things the more will be delight.

Judo has hitherto been explained and introduced in many ways. But the war once plunged Japan in darkness. The country is now, however, regaining her dawn with the bright and limpid azure above, and Judo is being encouraged anew like the fresh air. Here Judo appears to be sprouting with a new meaning. Well, Judo embodies a life, and therefore it is developed.

Not only in Japan, but also in all the world Judo is now being desired. The reason why it is so universally supported and hoped for is ascribable to nothing but that Judo maintains in its bright movement concretely the basic condition of easy and free human activities. After all, the tricks and mysteries of Judo are acquired only by the above reason.

Trained and taught under Jigoro Kano, founder of Kodokan, I have been with Judo for the last 59 years. Despite being more than 70 years old, I do not yet retire from severe Judo practice with a vigorous and ever-fresh hope. Now, in compliance with the earnest request of Seibundo-Shinkosha Publishing Company, I wrote the full manuscripts for the present book from the motive of the above reason with new contrivances added to, expecting to contribute in the cause of the future development of Judo.

By the peace conference Japan has thus regained independence, but the world peace has not yet been enjoyed. The true peace mankind desires is to realize the world pure from evil thoughts and unreasonableness. Since Judo demonstrates truth free from unreasonableness, it is loved by the right-minded irrespective of nationalities.

The author.

Remark:

The true tone and meaning of technical terms of Judo are beyond translation into any Western languages. So, tentative terms are prepared, when possible, as according to original wording with the nature of movement in practice explained in the book.

The Compiling Section.

Translated by **K. Sugai**

Councillor to International Association of Japan,
Commissioner in charge to English document of
The Pacific Science Society

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109.	*Tekubiragashi*	[illegible]
110.	*Mune-[illegible]*	[illegible]
	[illegible]	[illegible]
	[illegible]	[illegible]
[illegible]	*[illegible]*	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	*[illegible]*	[illegible]
[illegible]	[illegible]	[illegible]
[illegible]	*[illegible]*	[illegible]
[illegible]	*[illegible]*	[illegible]
[illegible]	*[illegible]*

Author in celebration of his 70th birthday

Decisive mom

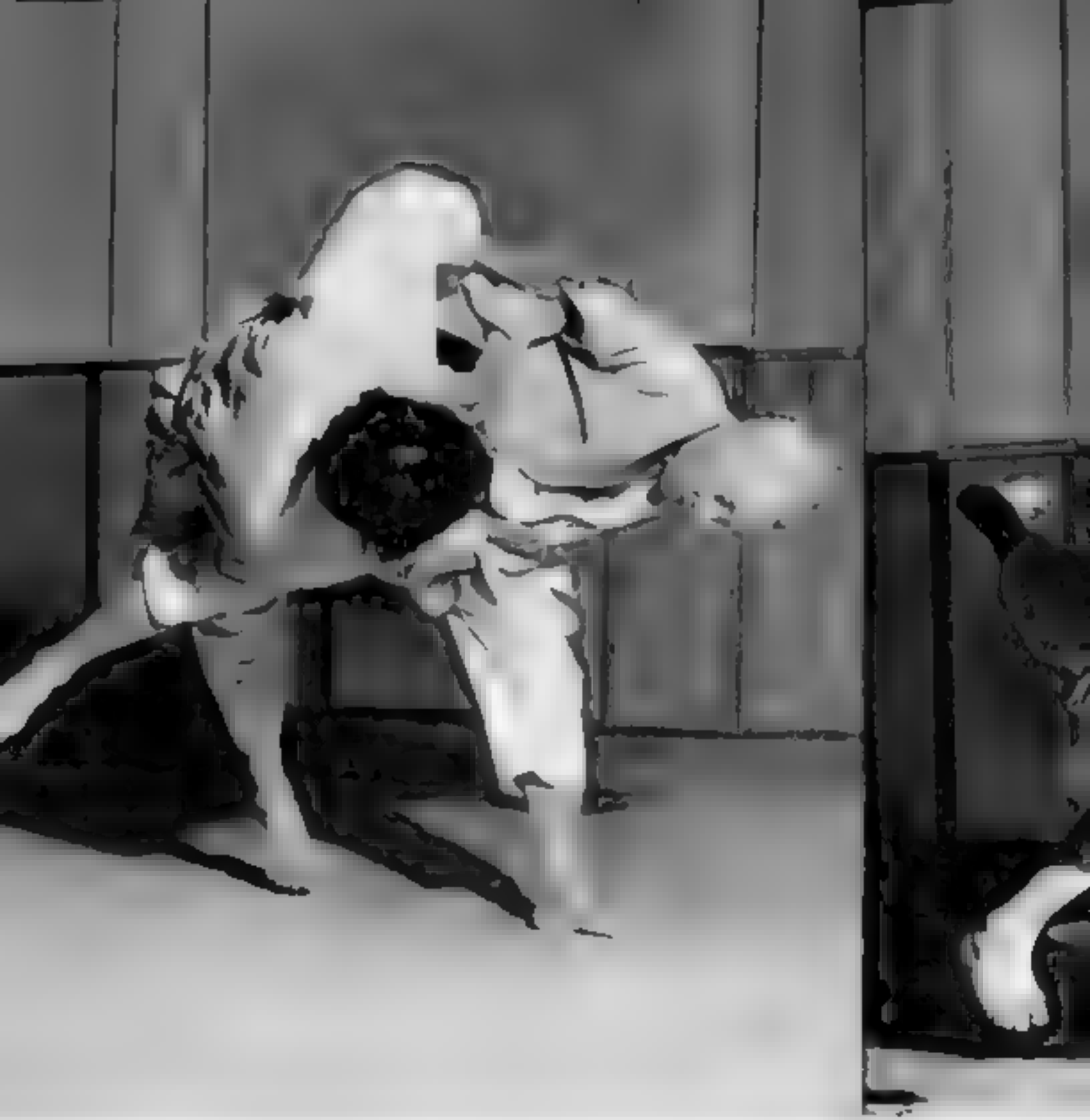
Decisive moment of *Yoko-otoshi*

The very moment when *Sumintoshi* was dea t

Decisive moment of *Sumotoshi*

Moment right before entering the left *Tomoenage*

Ka aguruma



Decisive moment of *Oguruma*

gurama.

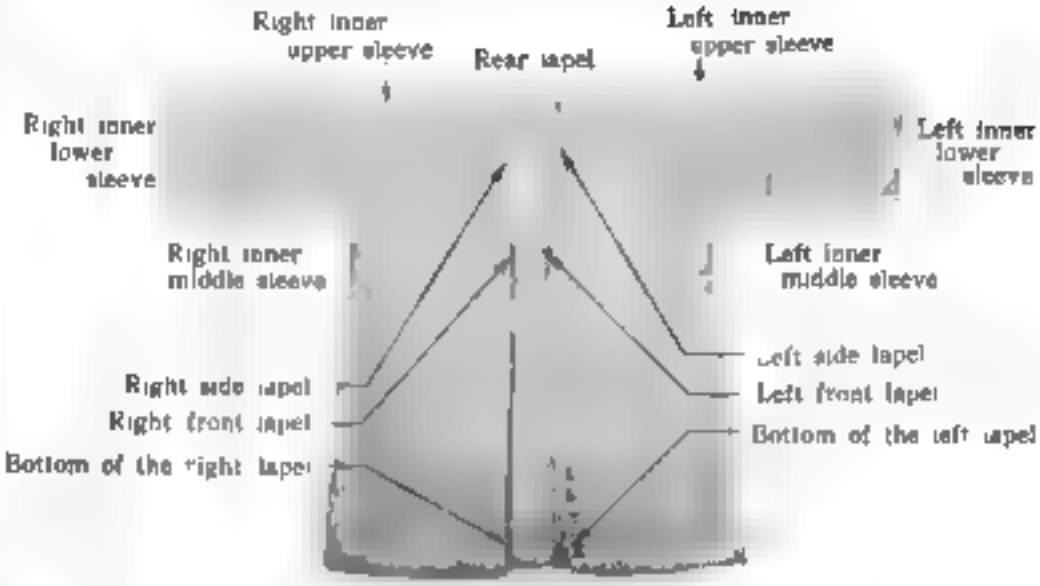
The very moment when *Oguruma* was dealt

Tamaguruma with left knee erected.

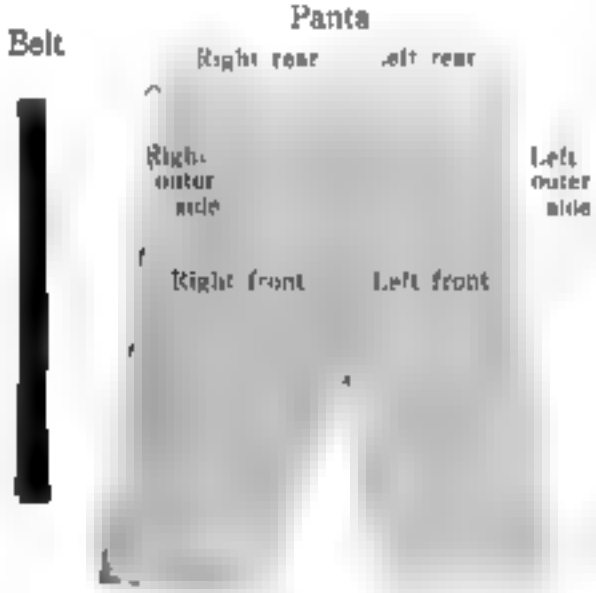
ted.

Tomogaruma with right knee erected

Jacket



Pants



Classification of grade by the coloring of belt

Junior Division

Above 3rd "kyu" grades	Violet
Under 3rd "kyu" grades	White
Beginners	Light Blue

Senior Division

4th and 5th "kyu" grades	White
From 3rd "kyu" grade to 1st "kyu" grade	Brown
From 1st "dan" grade to 6th "dan" grade	Black
From 6th "dan" grade to 8th "dan" grade	Red and white
9th and 10th "dan" grades	Red

INTRODUCTION

GENERAL REMARKS
MAINLY OF HISTORIC DEVELOPMENT

1. Historic Development

[illegible]

[illegible] perfect fusion of mind and body, internal and external.

[illegible] in Japan.

[illegible]

[illegible] following [illegible]

[illegible] Tai-Mingata [illegible] Tai-Mingata-no-Kami ran away."

The [illegible] and the [illegible] strength [illegible] in his story gave a hint of Judo.

[illegible] Tai-Mingata-no-Kami [illegible] founder of Judo.

Japanese [illegible] the [illegible] of [illegible] and [illegible] but [illegible] Japanese [illegible] have [illegible] Judo has developed as an educational and rational exercise.

2 Origination of Technique and Turning-point of Principles

One thousand and a few hundred years or two thousand and a few hundred years back [illegible] Japan were studied and [illegible] a [illegible] nation [illegible] known for [illegible] And [illegible] only [illegible] by [illegible] development of [illegible] martial arts.

Fight with weapons was [illegible] by the final cross-over [illegible] and [illegible] began [illegible] and [illegible] to Judo.

[illegible] Takagoro [illegible] Asakura [illegible] Asakura [illegible] were until about 400 years ago.

Next [illegible] Asaku [illegible] known for this feat of arms.

[illegible] Tenmon era. In the Tenmon era (1532–54) Asaku [illegible] Thereafter, the [illegible] Judo [illegible] of Tenmon era. In the Tenmon era (1532–54) Asaku [illegible] Thereafter, the [illegible] Judo and other [illegible] in chronological order are as follows.

The [illegible] Notes [illegible] where Asaku Masatsugu [illegible] of the [illegible] The preface of *The Secret [illegible] Scroll* shows [illegible] Tenshō era when [illegible] was in power. [illegible] Kitsen [illegible] imaginary person [illegible] *Principles of Fruits of Arms* [illegible] stated by Asaku Sensei [illegible] Asaku Masatsugu [illegible] Asaku Masatsugu must be the original [illegible] Branch. The year when the school was [illegible] known but [illegible] estimated [illegible] the Ōei-Tenshō era (1573–91). It was in the reign of Emperor Ōgimachi and [illegible] was when Oda Nobunaga overthrew the Ashikaga and was succeeded by Toyotomi Hideyoshi. According to *Dōbōgenki* [illegible] Fukuoka, Nobuyori Oda of Shinagawa was a [illegible] Hitsumuchi Jyokensai [illegible] of [illegible] that time. This Oda [illegible] quoted to have [illegible] Minamoto Musashi [illegible] was [illegible] he

[illegible]

Tokugawa Shogun was then *Shogun*

[illegible]

Thenceforth Kitô Branch was widely spread

[illegible]

[illegible]

3. Founding of Kodokan

[illegible]

foundation of the technique

[illegible]

He started Judo [illegible] adjusts to martial art [illegible] was the very [illegible] Kodokan [illegible] Master Kano was 3 years [illegible] age. The [illegible] was [illegible] 10 [illegible] Europe and the [illegible] reason [illegible] Master Kano [illegible] Kodokan [illegible] but whereas the [illegible] of various schools [illegible] [illegible] characteristics [illegible] [illegible] [illegible]

[illegible]

hard-working and out-spoken

[illegible]

unshakable foundation of Judo instruction

[illegible]

of [illegible] exist [illegible] the Japanese people as a member [illegible] rank [illegible] and [illegible] same time [illegible] be cultural product enjoyable by all the human beings.

Some [illegible] by Master Kano, Kodokan Judo attaches importance [illegible] which [illegible] of culture [illegible] not be possible [illegible] Judo was [illegible] to [illegible] the [illegible] of [illegible] culture [illegible] and [illegible] of arms [illegible] of which [illegible] and [illegible] co-existence. However the words [illegible] we mean were extremely misinterpreted and [illegible] owing to the [illegible] the true [illegible] of [illegible] as [illegible] proper [illegible] and [illegible] the [illegible] be [illegible]

Even [illegible] given [illegible] of [illegible] and the world which the human beings [illegible] against [illegible] Judo [illegible] and [illegible] the [illegible] of Judo [illegible] and [illegible] For reasons of [illegible] has become [illegible] and [illegible] the [illegible] unknown [illegible] All these [illegible] Judo has [illegible] and generous [illegible] together with [illegible] and [illegible] which [illegible] development to add to the welfare of the world.

Sec. 2. Two Basic Elements

In the course of [illegible] there was [illegible] which Judo was [illegible] importance was [illegible] culture [illegible] put together.

[illegible] Judo spirit [illegible] Now [illegible] or [illegible] comprehended, so which [illegible] reason, your [illegible] or [illegible] and not [illegible] Therefore [illegible] in other words [illegible] not harmonize by [illegible] "[illegible] or to [illegible]" then [illegible] should easily be subdued or tolerated by "J".

[illegible] that Judo is simply [illegible] because [illegible] between two people. But Judo means manifestation of [illegible] and not mere [illegible] of [illegible] strength. [illegible] Judo truth is [illegible] consistent with the [illegible] righteousness is admitted for [illegible] the world as a human [illegible] peaceful and beautifully.

This [illegible] of Judo [illegible] and [illegible] For [illegible] efforts and [illegible] or [illegible] through [illegible] exercise [illegible] sweltering summer and rigorous cold winter.

Judo training is attained by [illegible] perseverance and modesty. It is not physical exercise. Judo means [illegible] the excellent technique, [illegible] dignity personality of the set [illegible] does less. [illegible] of the minors and [illegible] own perfection is [illegible] that it is underrated. [illegible] of Judo can be possible in company with its physical training.

Also, [illegible] of the truth of Judo could be considered as [illegible] a religious aspect and the [illegible] may prove quite advantageous.

The training of Judo [illegible] requires [illegible] physique [illegible] easy and free movement of our [illegible] make them [illegible] the training [illegible] grows [illegible] gives the trainee both physical and spiritual culture.

Sec. 5. Key to Acquirement of Judo

There [illegible] between Jujutsu and Judo not only in word but also in [illegible]. The [illegible] Jujutsu have been [illegible] in [illegible] of the key [illegible] of [illegible] [illegible] techniques. As [illegible] the word meant respect only the [illegible] how to [illegible] opponent or how to [illegible] [illegible] These [illegible] branches originated.

[illegible] is one of the most important matters [illegible] the name is rightly appropriate [illegible] modern sports there [illegible] Judo by Masaru Kano [illegible] advancement.

Judo [illegible] Jujutsu [illegible] and Judo [illegible] the training of [illegible] the [illegible] of acquiring spiritual culture [illegible] in every day life.

The [illegible] Judo should [illegible] If he [illegible] against the principles of Judo [illegible] he will [illegible] the [illegible] will suffer the fruit of his wrong.

[illegible] consider Judo as an [illegible] of bravery and training [illegible] Externally [illegible] physical [illegible] between two, but [illegible] every moment the principle of truth [illegible] brought about by physical laws created by spiritual [illegible] management of mind and strength. [illegible] by [illegible] of physical strength or trick [illegible] stage of Judo.

Judo [illegible] developed [illegible] and there cannot be any [illegible] whatever for the perfection of any [illegible]. Among the trainees there are often [illegible] those who, wishing to accomplish their favorite tricks, are involved deeply in doing their best or spend [illegible] training but such are like finishing the human life at a [illegible]. The trainee should master slowly and steadily the principle and [illegible] of Judo as a whole.

On the other hand, the trainee being afraid of the opponent's

[illegible]

Chapter 2. Three Fundamental Elements

Sec. 1 Reason to be Concurrent with Nature

The true function of Judo is to show, rather than through reason, but by action, to be in harmony with the reason as most [illegible] and

A [illegible] for instance, [illegible] the people [illegible] This is what [illegible]

The [illegible] heaven and earth as [illegible] [illegible] Nature [illegible] [illegible] but the practitioner of Judo [illegible] [illegible] [illegible] Nature. [illegible] [illegible] [illegible]

[illegible] at the time of his death in a shabby country-house inn which, coming through the door, was [illegible] by his [illegible] leave a farewell verse. Then he told them that each verse he had composed throughout life could be considered as farewell verse, so no new or special farewell-verse was particularly necessary. This mental attitude in him shows how he was serious enough even to the verses. In Judo, such an attitude ought to be assumed by the public point. Of course, it does not mean that the participants should be ready to die in despair, but they should only do their best in ways attuned to the results of the match.

As mentioned above, Judo is to reap its truth through reason. It is being shown in its universal powers. Then the truth is passed to what it was are. It is satisfactory contemplation of death in no [illegible] death. No [illegible] of [illegible] are [illegible] of [illegible] facing death, or [illegible] each match. There is one of the [illegible] of Kodokan Judo, clearly [illegible] the [illegible] should do his best and if there were any [illegible] lacking [illegible] or other nations, he would [illegible] of [illegible]. The [illegible] will learn his weak point and [illegible] for [illegible] and elevate his mental acquirement.

Sec. 3. Judo is Impersonation of Truth

In executing any [illegible] there [illegible] of [illegible] strength and [illegible] Judo shows [illegible] physical and mental, which [illegible] by [illegible] and [illegible] with the requirement of time and place given.

In [illegible] rather than [illegible] by taking advantage of his momentum or strength [illegible] opponent, [illegible] the opponent's strength without unnecessary labor [illegible] This is the best use of [illegible] the strongest with the weakest physical power, magnitude.

The vessel [illegible] and pressed by the heavy rock may slowly and gently give way and be passed by the fresh and [illegible] sympathetic rain. On the other hand, the rock is often broken through exposure to nature and weathering. Life is a strong power [illegible] grew in consciousness. This fact may be some [illegible] to have [illegible] relation with human life. At the same time, tenderness has served the stronger power against stiffness or hardening due to extreme strain.

Of course, the strong are strong and the weak weak. However, the strong when they get stiff are apt to lose quick motion and precision of application of strength causing the loss of [illegible] of the body, and easily be commanded [illegible] easily thrown down. This proves that the degree of power does not always decide victory and defeat, but it is the satisfactory most consistent with human and have scientifically approved that shows "life power" ever developing.

"Good [illegible] reason and [illegible] of strength and energy are the gist of Judo [illegible] suggestion of Kodokan Judo. [illegible]

other words, [illegible] was the greatest [illegible] brought the least strength is the best presentation of energy."

[illegible] must be remembered, however, that it is a mean and [illegible] worthy [illegible] to [illegible] everything the [illegible] power and [illegible] by making use of [illegible]. The [illegible] of Judo is not [illegible] but [illegible] the [illegible] contained in Judo. Or strictly speaking, the [illegible] of Judo is [illegible] and [illegible] the [illegible] shows [illegible] motion [illegible] an [illegible] anticipated movement of the [illegible] may

Chapter 3. Mysteries of Judo Operation

Sec. 1. General Remarks

[illegible] and [illegible] keep the [illegible] of [illegible] [illegible] [illegible] of [illegible] [illegible] of human [illegible] the [illegible] [illegible] [illegible]

"In and Yo or "Negative and Positive" etc. These mental features seemingly opposed act in the high mutual reaction and motion intercourse, and unbalance due to preponderance will give rise to instability in action.

In a match, if a contestant thinks of some technique to try on his opponent, his mind is interfered out by the latter and will cause his failure. This is because his idea is fixed on one point, which hinders his free action. To raise the opponent's mind is inevitable to this case, a player should watch opportunity for an action, and should obtain the result not to be repentant.

Regarding to go that negotiate mentality is a power, but is nice and experience are kept by the above awakening to the life of his, he will affirm you the basis of such action and it will be Judo secret. Thus, you may understand the truth bringing up and developing Greater Life dominating the universe in in consistence with this.

Sec. 2 Five Essential Points

Explanation of the meaning and quality of Judo has so far been given, and such as are to be practiced by practitioners and such points can not be properly displayed. Those united with sense and action feats. The essence in epitome and as follows.

Essential Principles of Judo Tricks

Pliable action of mind and physique surpass stiffening and sturdiness.

Quotation In the first Section of the text "True spirit of Judo is nothing or the gist is mind of great free spirit which we keep in the mind, the character of the dauntless people, very free spirit is entirely different from reckless self-conceited or selfishness, and it means the very moment of truth and adjust to unreasonable circumstances.

Explanation As explained here and there, the gist of Judo rests on gist of action, mind and body. The word pliable, however never means weakness, something like free broadmindedness or adaptability which is not in the true meaning. The gist of Judo is to find the original character of the man in the ever growing nature and to personify true freedom of thought or action.

2. To display best vitality in the worst plight.

Quotation In the first 2 and Section 3 is quoted "Special characteristic of Judo having freedom originated in free and pliable mental and physical condition will enable change an emergency and let you go ahead or back according to time and circumstance, thus can do a variety of feats for eradicating emergency."

Explanation A danger is apt to be engendered unforeseenly and in such a case the worst plight will show itself. Judo should present its most substantial meaning in case of such. Judo specially is in the worst situation detecting the opponent's unguarded point quickly, or changing your own name at a time to enable the opponent to attack, and easily oppress him instead.

3. To be careless is equal to lack of fixed principle.

Quotation [illegible] chapter 2 Section 3 [illegible] the text [illegible] "The great Fa-ido is [illegible] gave [illegible] energy [illegible] one of the definitions of Ko-kakao Jado, and if you look the text to observe this rule and ignore it carelessly you will repent and be ashamed of."

Explanation [illegible] quick shifting [illegible] advantage to [illegible] as stated in Section 2 [illegible] is [illegible] and [illegible] [illegible] [illegible]

a player should do his utmost and nothing else. The above-mentioned is explained as under seven points.

1. No falsehood in mind.

Falsehood in you will give the opponent an attacking chance. As fast as he be decided in an instant action should be exact and precise, and admits of no margin.

2. Don't lose self-confidence.

In fact this is the other phase of the Point 1. A chance to try your trick is in one instant never to be regained, so try it without hesitation.

3. Adjust your posture

The posture in Judo might be one very natural, as camouflage or affectation should be avoided. Essence of life is in Nature. Nature is ever unhampered because truth is simple or secret, and if a man can find himself in it, he is able to act most freely.

4. Be swift

The center of gravity follows the movement of body, as the center of gravity is the most important center of keeping equilibrium. If the center of gravity is lost, the body is thrown unbalanced. So always fix your mind upon keeping your body lightly and move quickly when needed, during the center of gravity is not disturbed or the balance of the opponent.

5. Utilize your strength infinitely

The point is to utilize strength with the quickest movement of body, strength always circulated. If weaver takes off at a quick rate, the strength loses its mean and end of its use. The "end of strength" Aiki-no-waza and what is called strength, hence and from the lower less or strength less is nothing but the infinite reserve possessed where truth is. In such a case you must employ infinite energy of life.

6. Don't discontinue training.

The foregoing way of training cannot be accomplished in a short time. Some points are to be succeeded by a lot of practice and training should not be neglected. Doing what you comprehend only as the first step for you to advance with a straight hope, you will be able to go along with fresh and eternal life.

7. Culture yourself.

To stick to the thought of mind owned is only to build a boundary around yourself and you will lose freedom. If one can efface oneself in face of an event, you will be able to judge and understand truth, and in a match you can detect the weak point of the opponent and easily put him under control. Though the above-mentioned may seem a vague reasoning, yet when you appreciate this, it is the end of the first stage of your culture and at the same time it is the starting point from which endless development will be possible.

Sec 4. Tsuck

This section treats the essential [illegible] techniques and the feints themselves and manner will concretely be explained later.

1. Movement of Body

Movement of body here means the basic movement of body which forms the standpoint of [illegible] and well-balanced movement and it should be practised and acquired at all training time. The trainee should be especially careful to learn how to move the body quickly and swiftly and how to utilize it when needed.

The various ways of movement were not particularly contrived but natural forms as feint poses as they seem. It must be understood that it is in common sense that subtle meaning exists.

The movement of body is generally [illegible] and empty the form of feint [illegible] [illegible] essence is to strike [illegible]

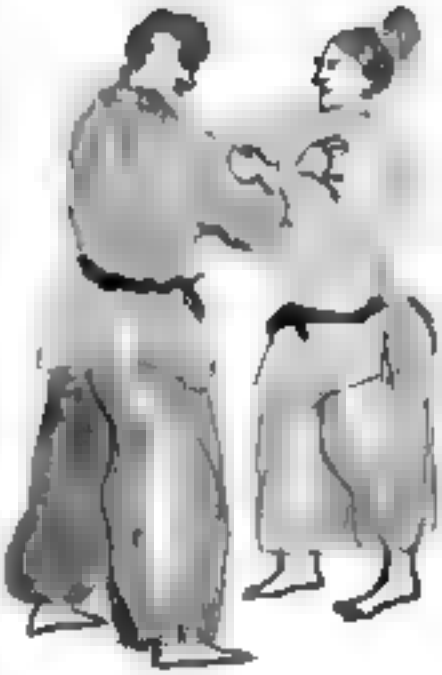
2. Adaptability

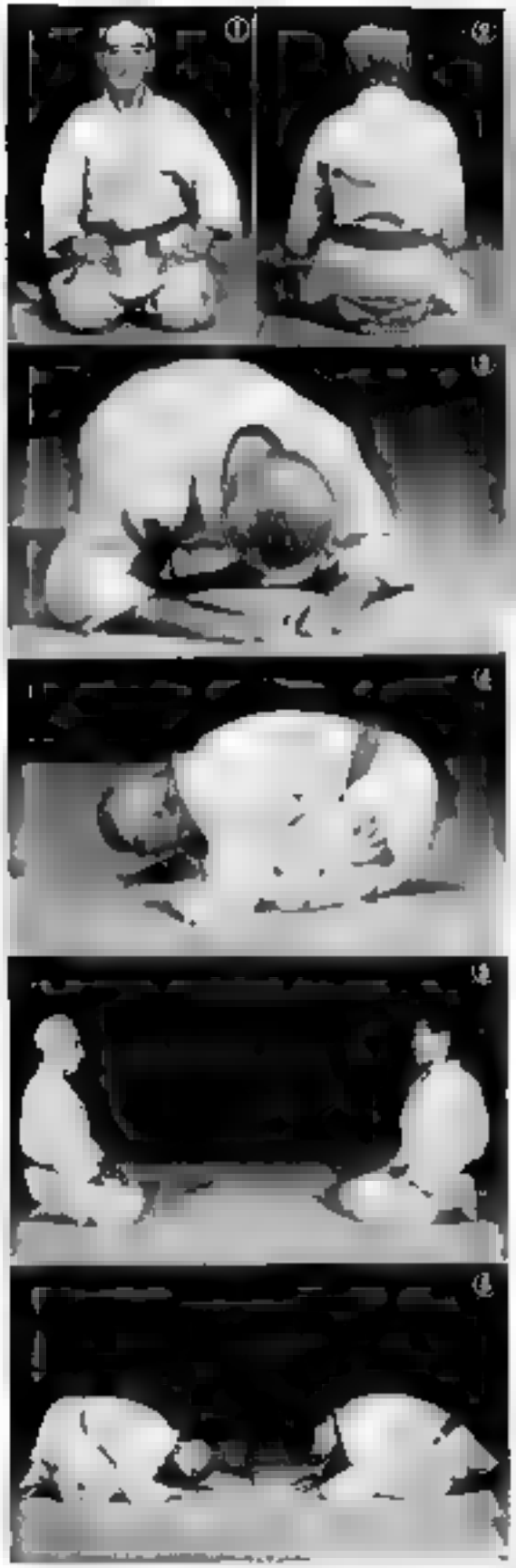
Accidentally [illegible] be [illegible] properly turned when somebody approaches you, and your mind [illegible] wavering around in [illegible] and when the mind slacks you will surely be defeated.

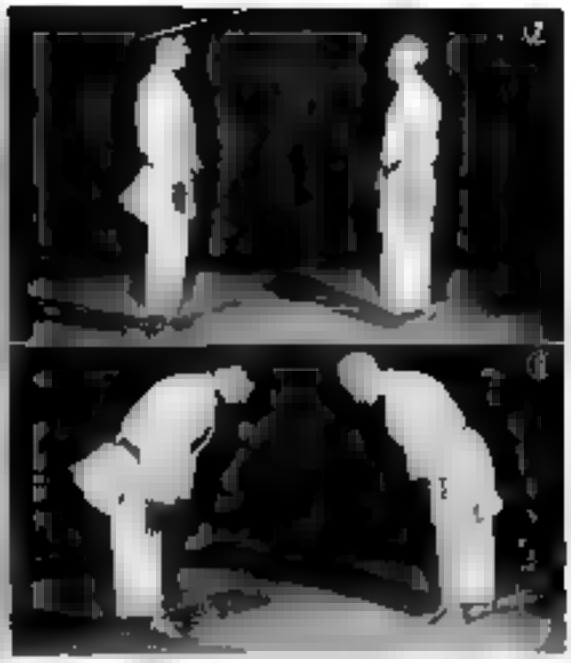
Having a [illegible] you should always strive in his front to wear this mind but mean have exposure of yourself [illegible] attack but you should [illegible] be attack and [illegible] if [illegible] transition [illegible] or change. Of course, be very quick or this cannot be performed. As soon as you change your transition, find [illegible] mind that [illegible] your change of pose and you will [illegible] your feint [illegible] This is "[illegible]" or returning.

Movement of body and adaptability show themselves in [illegible] to attack in both defense and attack of [illegible] age, middle age and advanced age. The two can be considered as one, and in fact this is common to secret feats of Judo.

HINTS BEFORE TRAINING TRICKS







Chapter I Spirit in Saluting

Saluting is a show [illegible] and respect. It is [illegible] good manners that [illegible] have more social living well [illegible] order.

A [illegible] accommodating [illegible] in [illegible] tearing [illegible] and [illegible] stars and [illegible] with satisfaction.

There are two kinds [illegible] saluting [illegible] saluting.

Section 1 Right Way of Sitting

The right way [illegible] sitting down is explained.

As illustrated in Fig. 2, the big toes are put together almost touching one [illegible] upon the other and the space of two [illegible] between the knees. The body is kept straight with both hands placed lightly on the thighs and then face to face each other. In this posture sitting [illegible] the lower abdomen and [illegible] the [illegible] for generating right action philosophy.

Section 2 Sitz Saluting

With the above posture in mind as shown in Figs. 5 and 6, both hands are on front ends of knees. Joints make some margin and

finger-tips (covering slightly inside) this is the right way. But in sitz sa-uacion shifting from standing posture, space between you and the opponent is about one meter and a half. In natural and right posture put your knee-caps on the mat one by one so that your knees feel the heels of foot and toes upright with big toes folding together. Then bend down the upper half of body with the hands set on the mat like Figs. 3 and 4.

Section 3. Stand Saluting

Stand saluation is shown in the Figs. 7 and 8, (space about 2 meters) watching your opponent's eyes and bending upper half of body (within about 30 degrees, with natural posture.*

*Refer to the following article of natural [illegible]

Chapter 2. Posture

Postures are classified into **natural posture** (*Shizentai*) and self defense posture (*Jigotai*), which are subdivided as follows:

- **Natural Posture** (*Shizentai*)
  - Natural Proper Posture (*Shizen Honkai*)
  - Right-side Natural Posture (*Migi Shizentai*)
  - Left-side Natural Posture (*Hidari Shizentai*)
- **Self-defense Posture** (*Jigotai*)
  - Fundamental Self-defense Posture (*Jigo Honkai*)
  - Right-side Self-defense Posture (*Migi Jigotai*)
  - Left-side Self-defense Posture (*Hidari Jigotai*)

Natural Posture

Section 1. Natural Proper-Posture

(*Shizen Honkai*)

Natural and proper posture is the most fundamental and important and moreover as shown in Fig. (1), it is a reasonable and easy posture which is a natural expression of human body.

In details this explains the feet are apart, shoulders and joints of knees and waist not stiffened. In this posture your mind is free from anything and you are ready to vary your position freely and from this posture stem out many kinds of posture.

Section 2. Right-side Natural Posture

(*Migi Shizentai*)

Right-side natural posture is to stand as shown in Fig. (2) with right foot a step forward or left foot a step backward and balance your weight bending the body a little back. In this posture, you grip an opponent's middle part of right sleeve with the left hand and his left hand with the right.

Section 3. Left-side Natural Posture

(*Hidari Shizentai*)

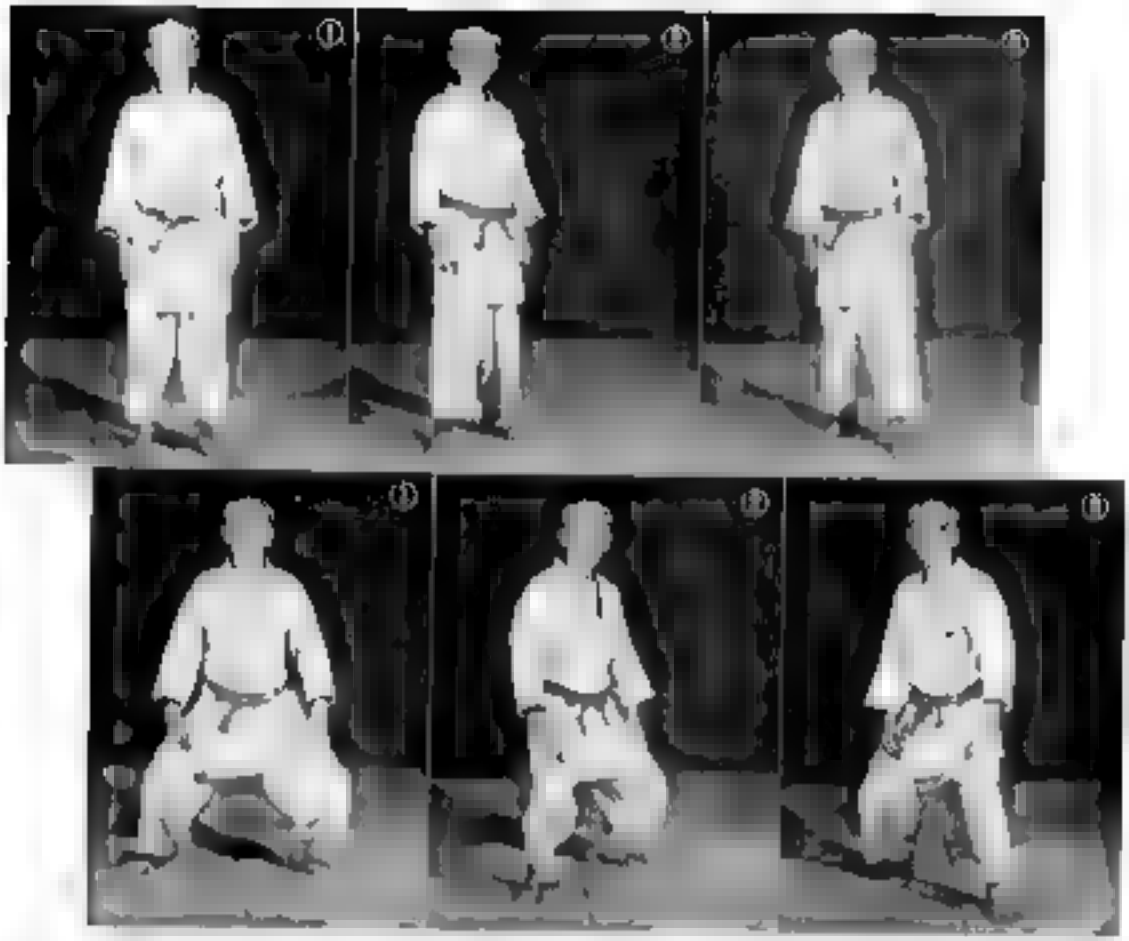
This is a posture in which you stand as shown in Fig. (3) with your left foot a step forward or right foot a step backward and balance your weight bending your body a little.

Extreme postures of the above are either respectively the right-side posture and the left side posture.

Self-defense Posture

In order to win a victory in free-play (*randori*), match, you should do your best adapting yourself to change of postures.

In other words, manage yourself sometimes like a **baturiy** lightly enough to attack the opponent's weak point and at next chance hold an advantageous position balancing your weight like a huge rock and overcome an disadvantageous position.



[illegible]

[illegible]

[illegible]

[illegible]

Section 1 Self-defense Proper Posture

[illegible]

[illegible]

[illegible]

Section 2 Rightside Self-defense Posture

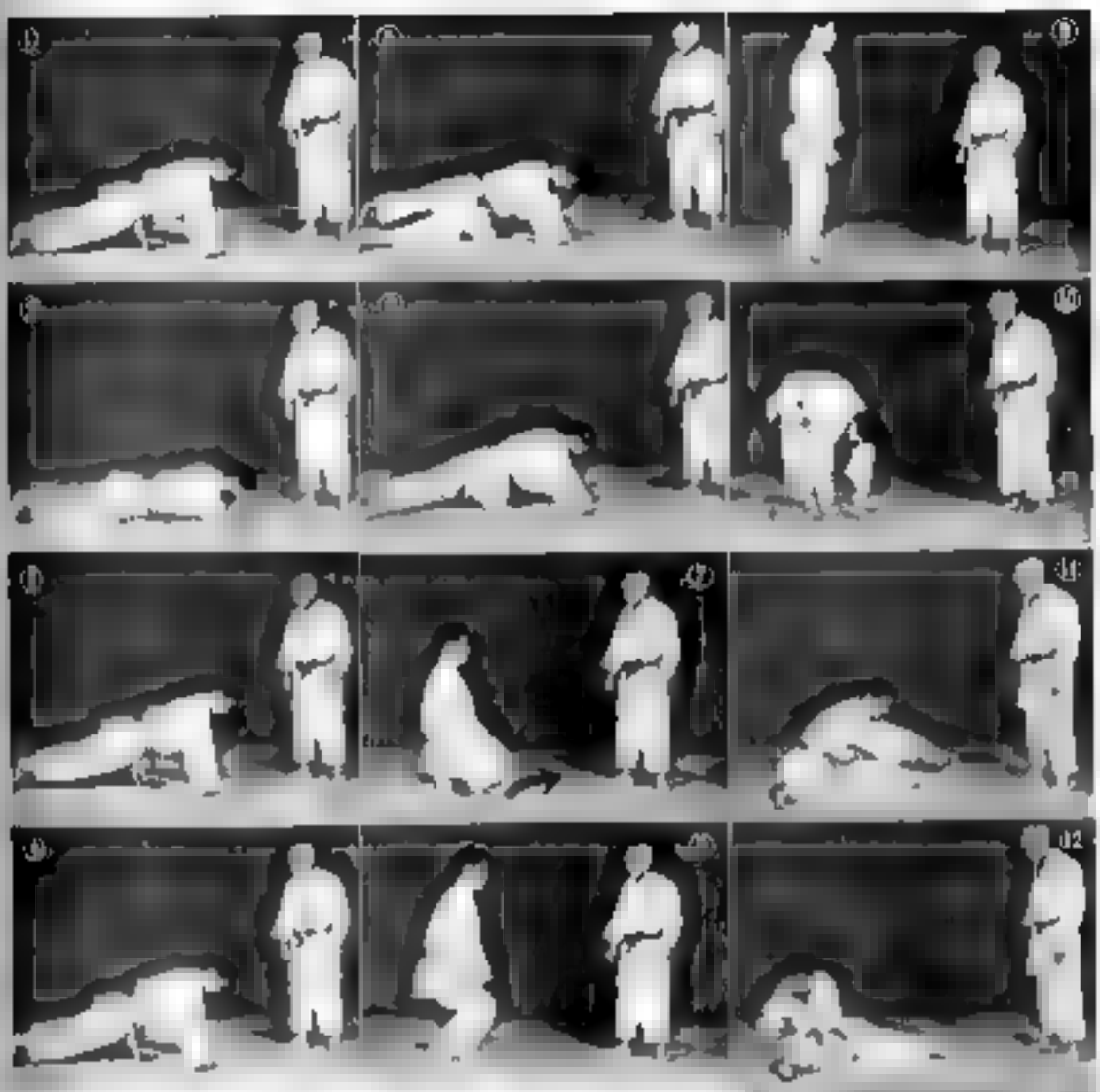
[illegible]

[illegible]

Section 3 Left-side Self-defense Posture

[illegible]

[illegible]

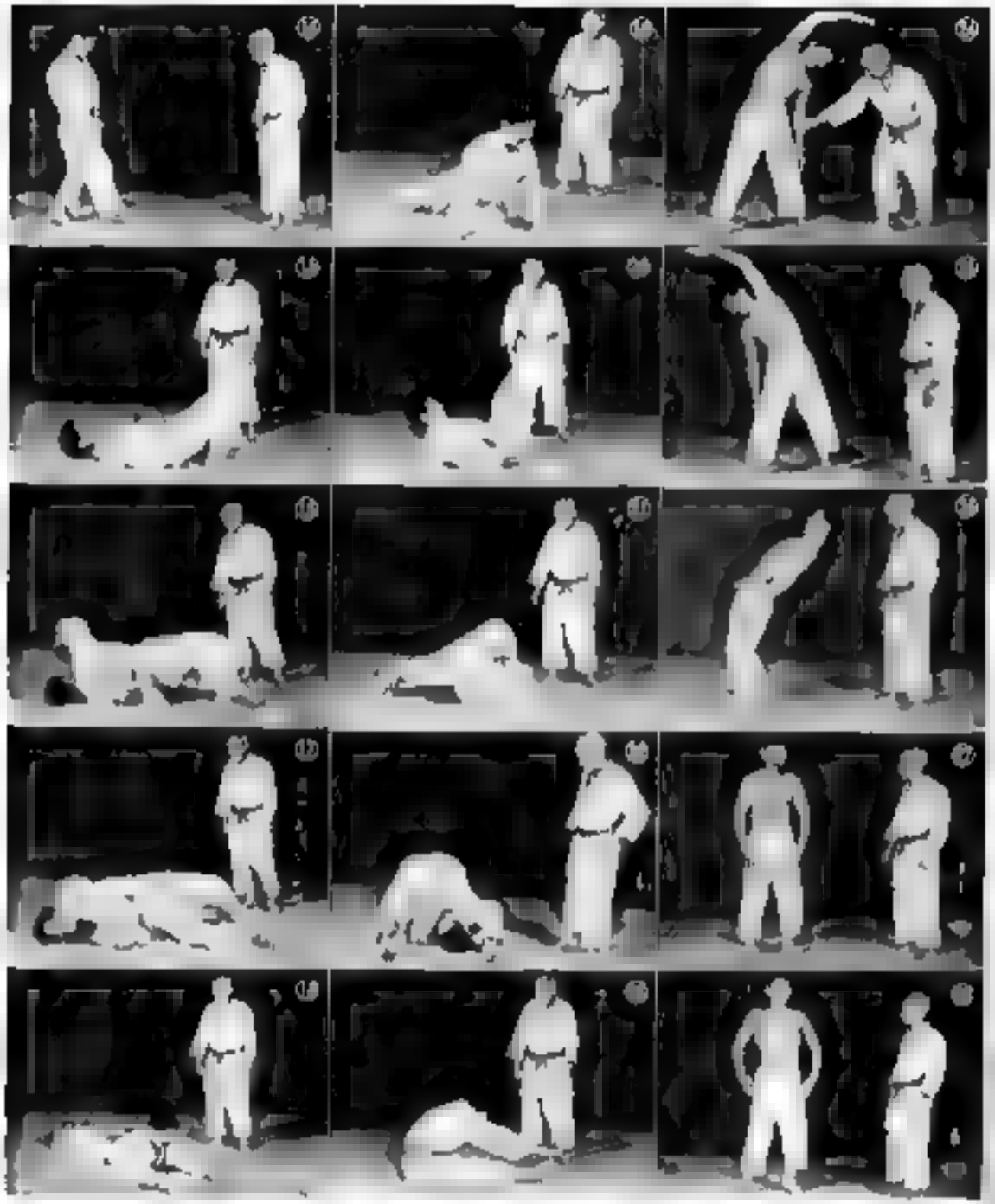


Chapter 3. Preparatory and Final Training

[illegible]

Preparatory Training

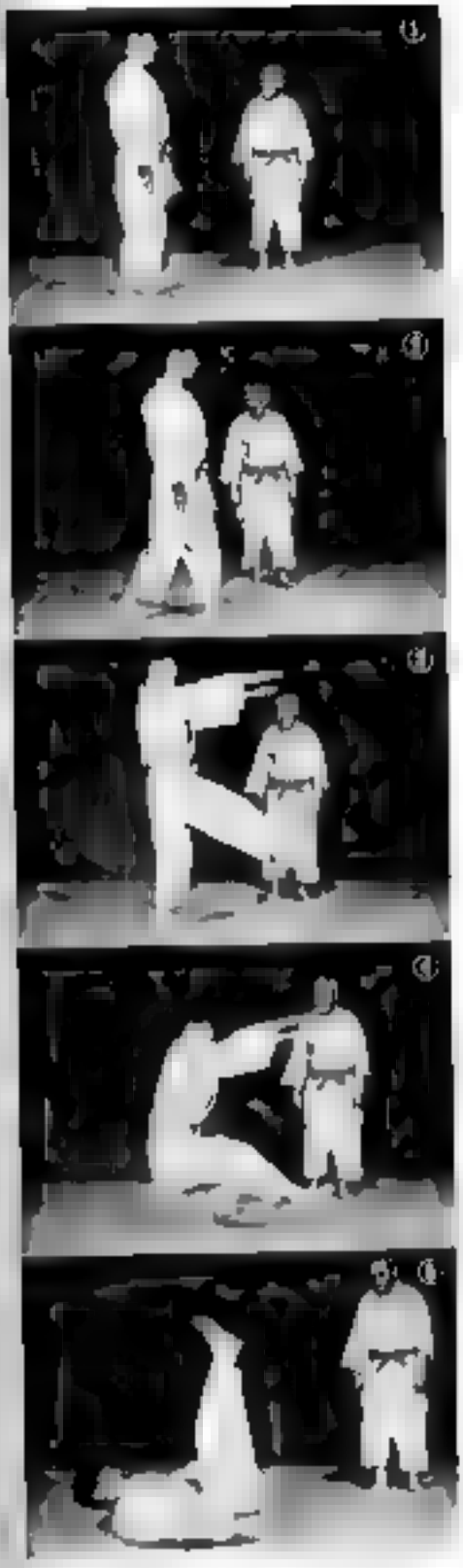
[illegible]



[illegible] Exercise [illegible] and sweeping [illegible]
[illegible] seated [illegible] of one [illegible]
[illegible] and synchronization of hands with feet
[illegible] Rotation on the back
[illegible] & [illegible] Creeping exercise
[illegible] & [illegible] Bending and stretching [illegible]
[illegible] Twisting the lower [illegible] only [illegible]
[illegible] lying and stretching on the back
[illegible] Bending and stretching in a sitting posture

Final Training

[illegible] & [illegible] Stretching legs and feet [illegible]
[illegible] [illegible]
[illegible] & [illegible] [illegible] lying



Above five pictures show in sequence the method of practising a back-drop body protection.

Right two pictures show the method of practising a forward rotating body protection.

How to practise Body Protection (Ukemi)

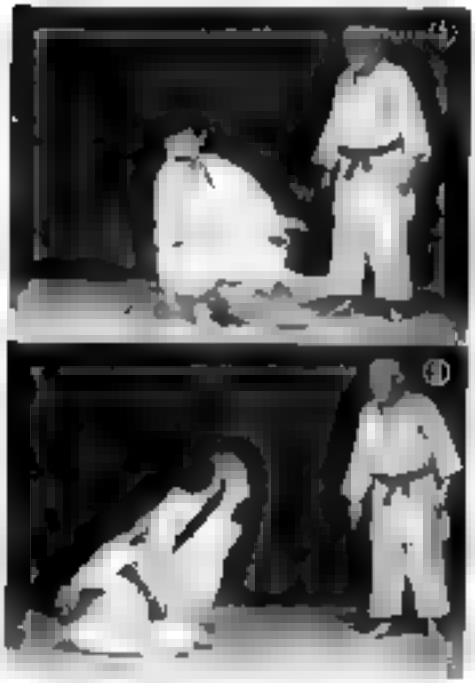
[illegible]

[illegible]

This [illegible] technique when [illegible] [illegible] [illegible]

Above five pictures show back-drop body protection

Fig. 6 shows right-side body protection.
Fig. 7 shows left-side body protection



Bad example When a learner falls down, he looks at the floor instead of looking at his finger tips.

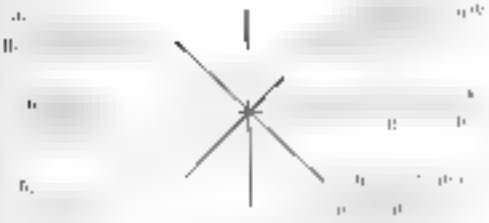
Chapter 4. Meaning of Posture Breaking or *Kuzushi*.

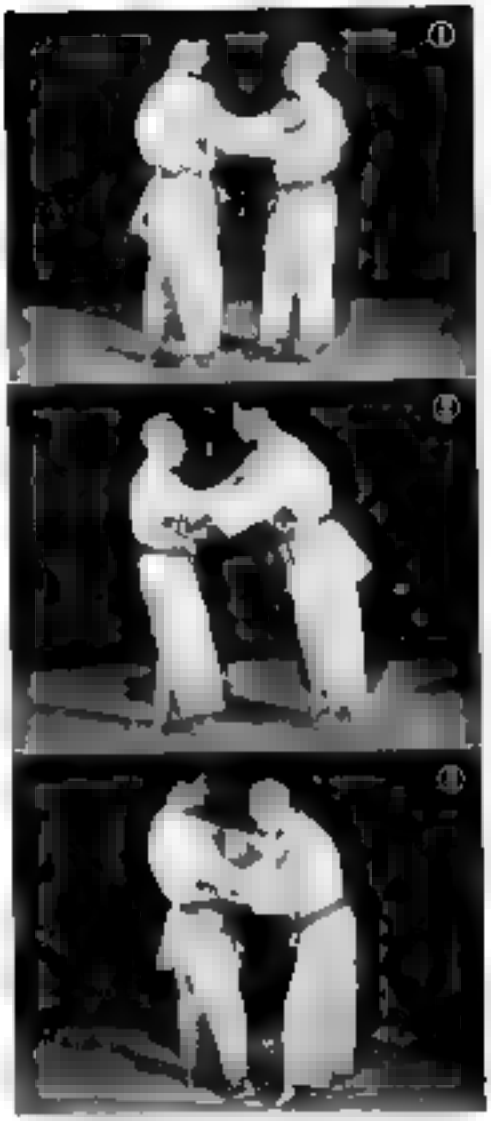
[illegible]

Section [illegible] Way of Breaking and Preparatory Motion.

[illegible]

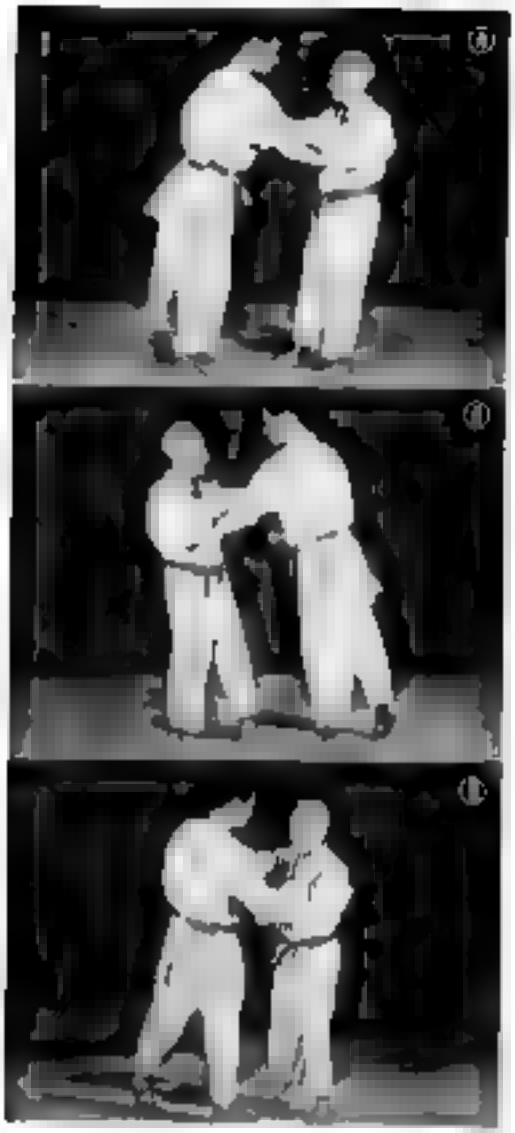
[illegible]





Section 2. Practical Training of Breaking Posture.

[illegible]



Hidari-yoko Kake-ashi

[illegible] breaks down

[illegible] weight is set on the [illegible] of the small [illegible] of the right [illegible] and then [illegible] the left leg [illegible]

Hidari-yoko Kake-ashi

Left [illegible] breaks down

[illegible] opponent's weight is set on the [illegible] of the small [illegible] of his left [illegible] and then [illegible] his right leg [illegible]

Migi-yoko Kake-ashi

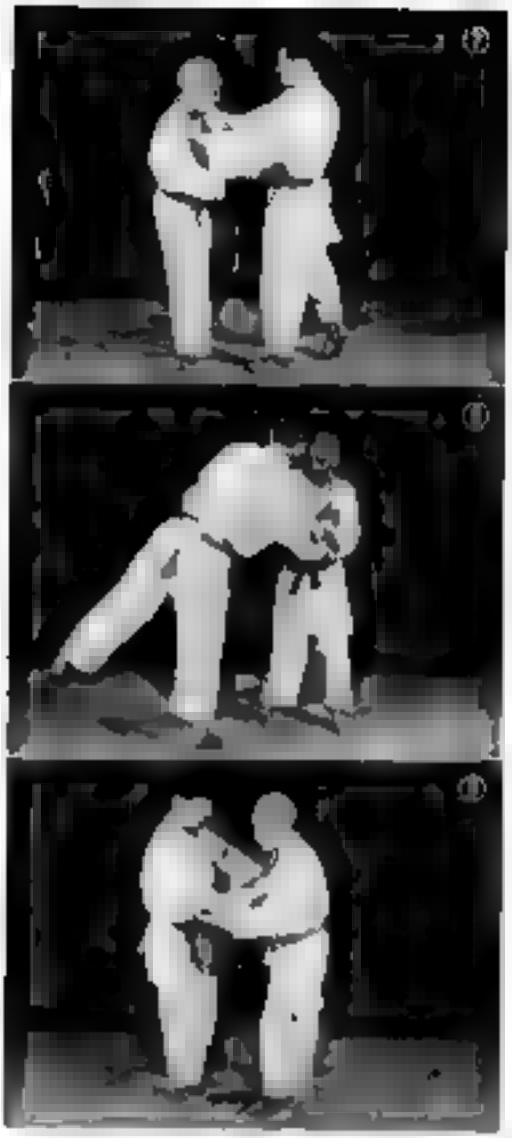
Right [illegible] breaks down

The opponent's weight is removed [illegible] the [illegible] of his right [illegible] and the strength of his [illegible] leg is applied [illegible]

Hidari-yoko Kake-ashi

Left [illegible] breaks down

The opponent's weight is removed [illegible] the



[illegible] side corner of his left heel and the strength of his [illegible] is applied [illegible]

Migi-yoko Kake-ashi Right side break down

The opponent's weight is [illegible] the outside of his right foot and his left leg is lifted [illegible]

Hidari-yoko Kake-ashi Left side break down

[illegible] to lose [illegible] right foot [illegible]

This side break down is quite difficult to master. Therefore before entering into his technique you must have a point nearest [illegible] the break down for instance a break down to the corner of the right front corner [illegible]

[illegible] the break-down is mastered techniques similar to *okuri-ashi* or side [illegible] such as *Tsuri-ashi*, *Hiza-guruma* and *Hane-goshi* [illegible] are discussed [illegible]

Chapter 5. Meaning of Free-paly Training

The player should not make light of free exercise. Only acting your opponent you may shake his spirit and deprive him of his various postures. And exquisite skill will be displayed by using tricks and true techniques by turns. Such a difference between you and your opponent is nothing but the accumulated results of daily efforts and training. Here exists the key to entering into "Michi" or way from "jutsu" or technique and the importance of free exercise will be recognized at the more.

In free exercise, it is most necessary and important to win victory, performing conscious and successive variation such as either to show some form convenient for applying other techniques or entering into some other form for turning to other techniques.

Chapter 6. Meaning of Form (or *Kata*)

A form is the way to express victory and defeat under a previous mutual-consent of attack and retreat, and its significance lies in fostering serious spirit based on the practice of right idea in technique.

Chapter 7. Factor in Mastery

We often hear a player says that I must defeat the opponent in the right condition or can defeat him because I am in right posture, but from my experience it may be rightly said that we should restore and change righteous condition the moment when the opponent is thrown down. Japanese proverbs go "You can't catch tiger's cub unless you dare to step into its cave" or "No venture and no gain" or "Risk all and gain all". With such an act, state and state of mind you should attack in a tightening swiftness the moment you think it a chance. Here comes a mind in perfect harmony with body and you can get the key to the divine secret.

Chapter 8. *Tsukuri* and *Kake*

Synchronization of hands, feet and waist

Tsukuri is to deprive the opponent of his center of balance, induce him to unstable posture. *Kake* is to apply the opponent's posture a technique you formed.

Furthermore, to form yourself means that you put yourself in a posture advantageous to apply a technique to the opponent whose balance is broken.

Mentioning a momentary will and simultaneous motion, you may think that hands, feet and waist act orderly in succession, but fundamentally speaking, *tsukuri* precedes *kake* at any time. And you should not forget that it is most important to synchronize with the motion of hands, feet and waist in perfect conformity.

Chapter 9. Chance and Way to Apply Technique

It is quite natural that you should apply a technique the moment when the opponent reveals a broken form, but it is more important to read, while breaking down, the opponent's intention quickly and apply a technique the moment just before his broken form is revealed. Because the moment both you and the opponent meet in contact is when his posture is broken. Then the opponent lacks variation as the case admits of no minute between *tsukuri* and *kake*.

In an actual free exercise for the opponent *kuzushi* and *tsukuri* are important to induce him to begin an action according to your motion and to make break down and *tsukuri*. An immovable posture is apt to be betrayed

Chapter 10. Theory of Game

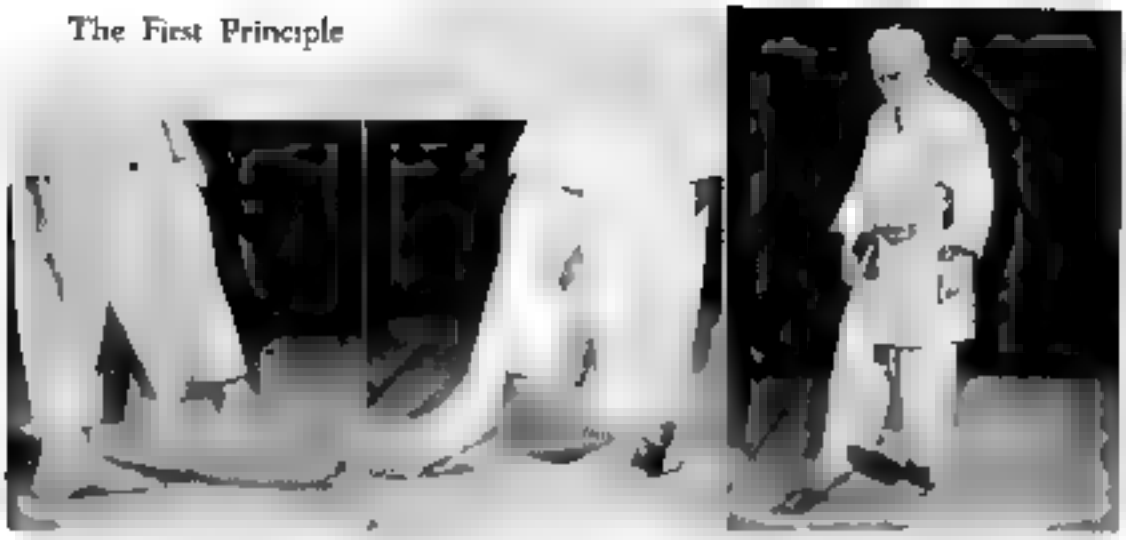
The objective of victory and defeat in Judo is gained when a player has pommeled the other to the extent that the latter loses his right entirely. That is, fight should be used upon seriousness. Because of seriousness the latter resorts to the most method and way unimaginable, and naturally serious mind will be cultivated.

Judo regulation in free exercise decides victory and defeat from the view point of seriousness. For instance, defeat is decided by a throwing technique when a player is thrown on the back with a considerable force or when he kills by a neckjock technique in the condition of asphyxiation, or when his joints are sprained or dislocated by an inverse technique or when he acknowledges surrender or complete letter heartily.

We are afraid arm-suppress technique (*waekwaji*) is short of seriousness, but it admits of no doubt that this is a step to seriousness in game.

Kewaiwaza (vital-part attack tricks) is one of the most serious techniques by which you can win a victory rendering the opponent hurt or suffocated by kicking, thrusting, striking, or throwing according to necessity, with your fists, feet, elbow, knee-cap, or the side of your palm, shoulder, or head.

FIVE PRINCIPLES



The point of foot sweeping is to strengthen and tighten up the knee especially the left one, and to make the sole form something like the dipper. Then not only the strength is improved, but that coming from the entire body through the water will be focused on the sole.

1 *Deashibarai*

Advance Foot Sweeping

Goal

[illegible]

Practice [illegible]

[illegible]

[illegible]

Goal

[illegible]

[illegible]

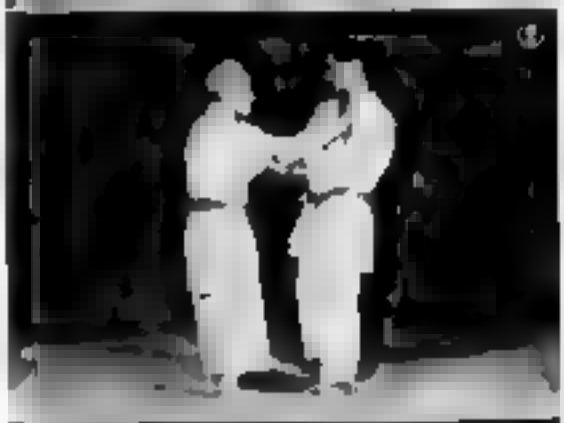
upper left photo shows the moment you are just sweeping the opponent's leg which he is forced to raise once one step forward and his balance is about to settle. As shown in the photo, all important is it to move your right foot nearer to the left foot because by so doing shrewdness will be engendered in your left foot movement and bigger strength displayed.

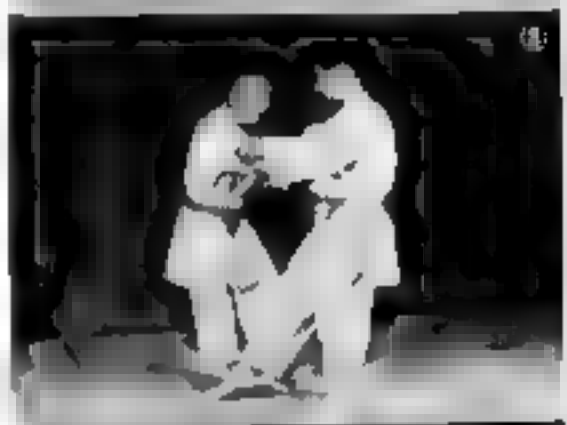
Caution

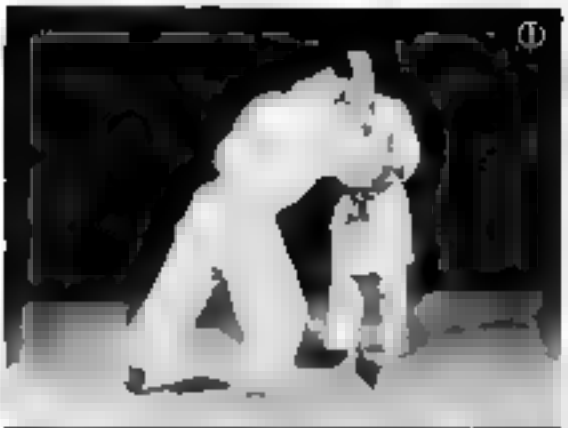
[illegible]

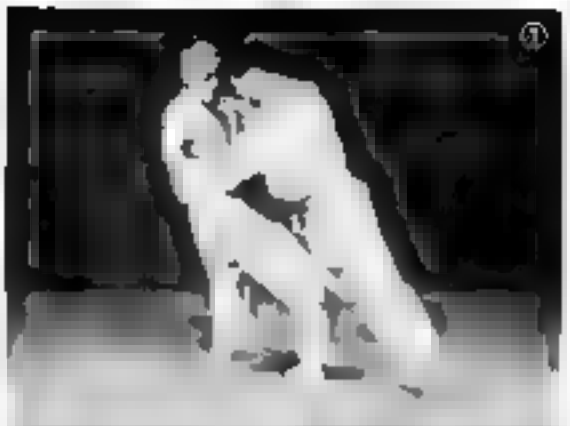
Remarks

[illegible]









Hizagurama

Knee Wrecker

Grip

[illegible]

Practice

[illegible]

Cost

[illegible]

3. *Ukigoshi*
Waist floating

Main Point

[illegible]

Practice

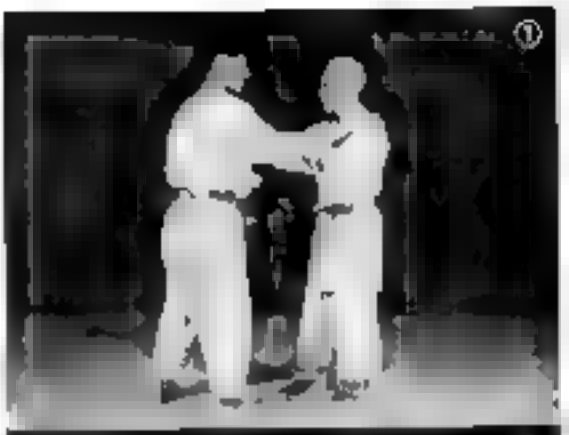
[illegible]

Cost

[illegible]

Caution

[illegible]



[illegible]

Remarks

[illegible]

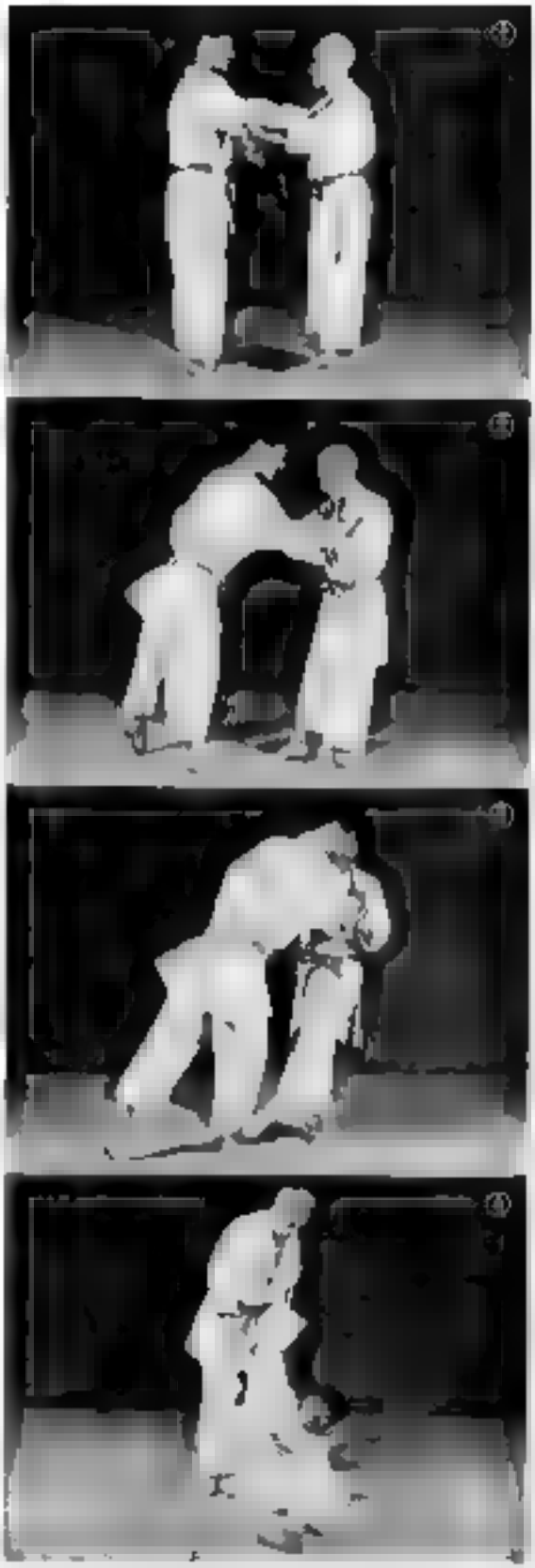
4. *Sasaetsurikomashi*

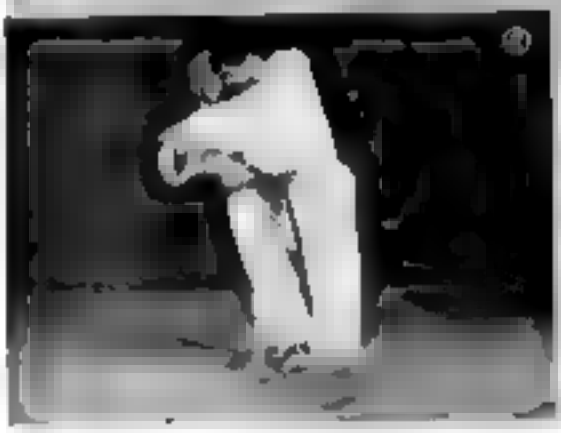
Gist

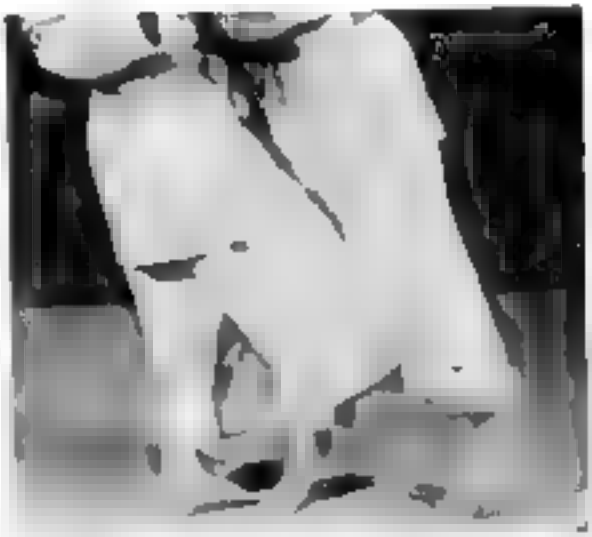
[illegible]

Practice

[illegible]

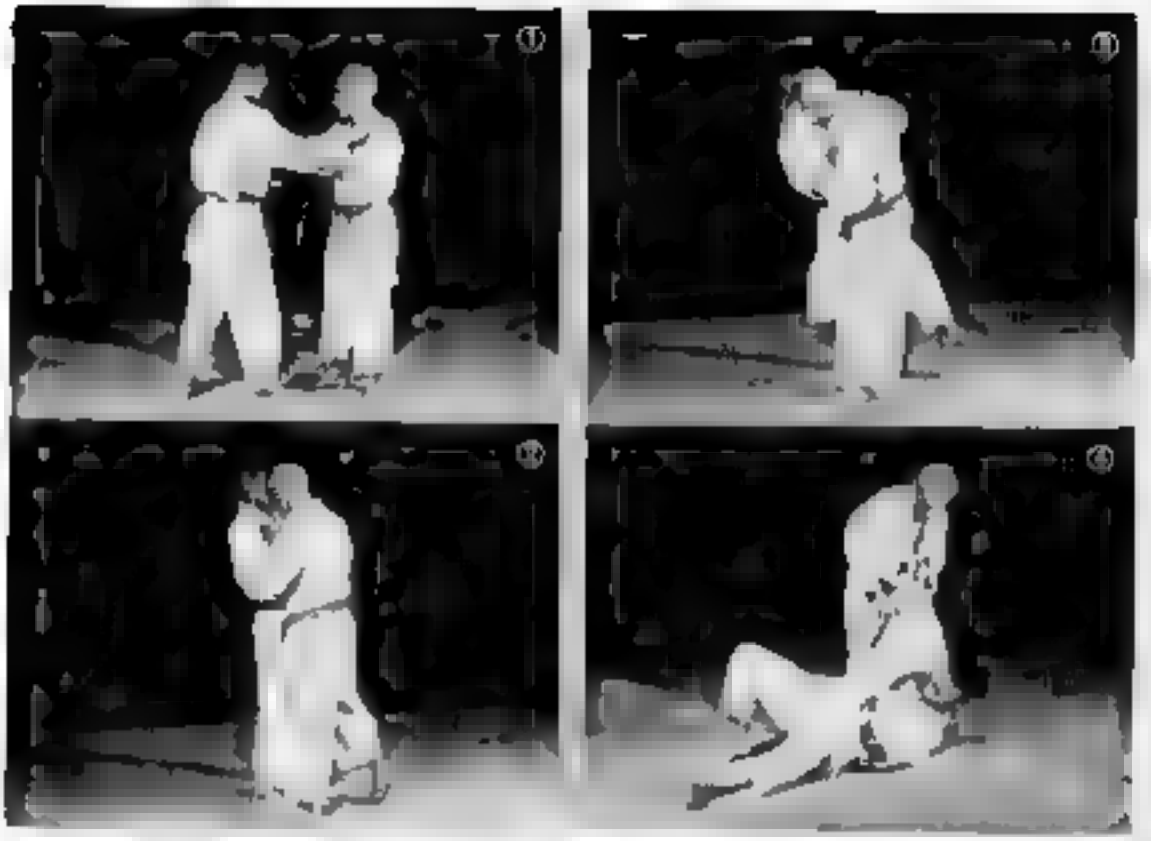






Note

[illegible]



5. *Osotogari*

Major outer reaping

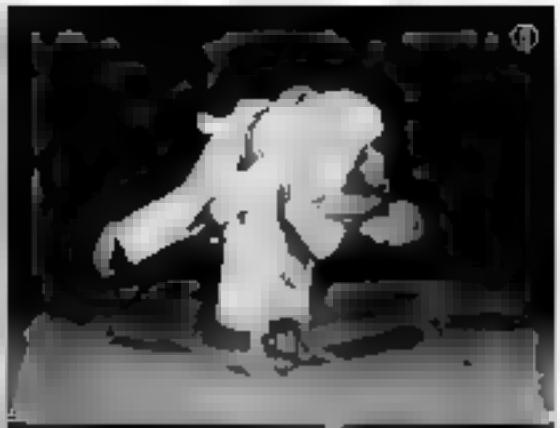
Use

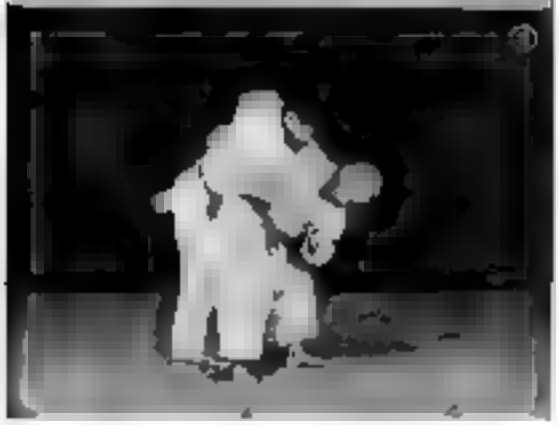
[illegible]

Practice

[illegible]

[illegible] way in which [illegible] in quite [illegible] technique [illegible] [illegible] step [illegible] [illegible] [illegible]





6. *Tsurigashi*

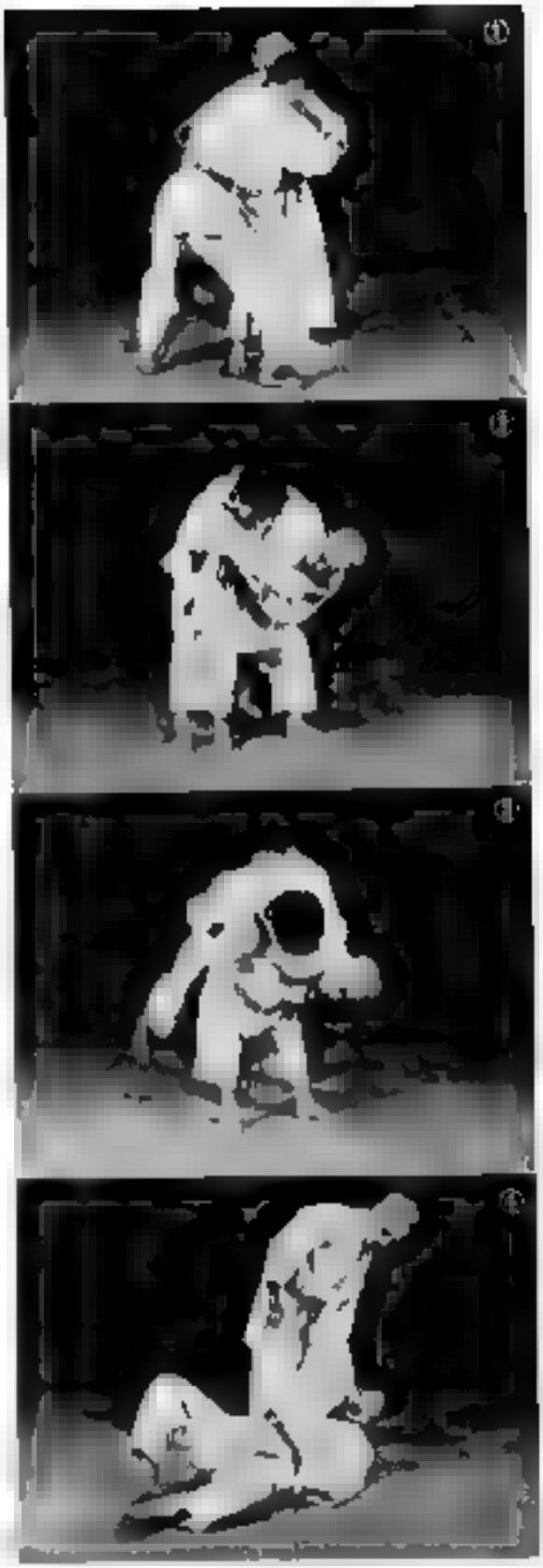
Wrist hanging

Gist

[illegible]

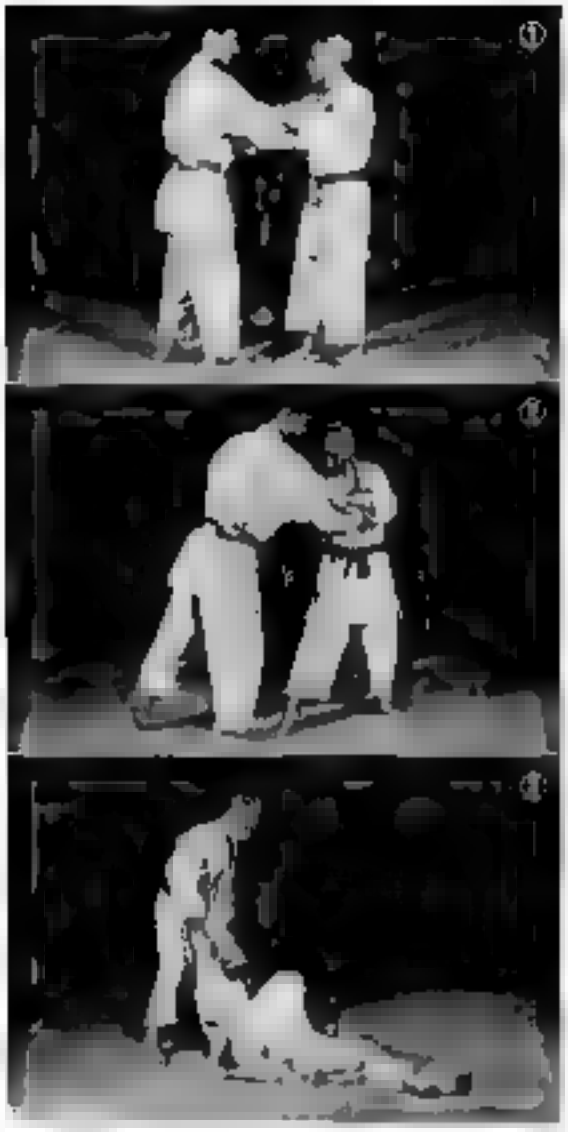
Practice

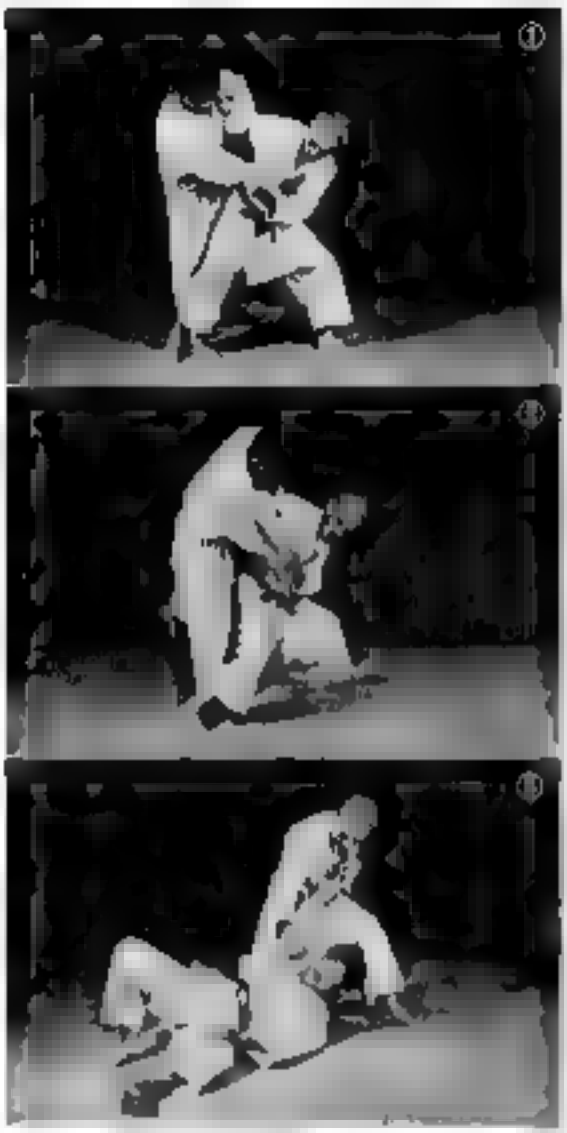
[illegible] your opponent towards the right front. He will draw his left foot [illegible] as a result. This movement will bring forward your left arm, bringing its wrist right [illegible] which you grasp his sleeve or [illegible] and step forwards. Then pull your right



Alarm Point

Note





7 *Tanotoshi*

Shoulder Drop

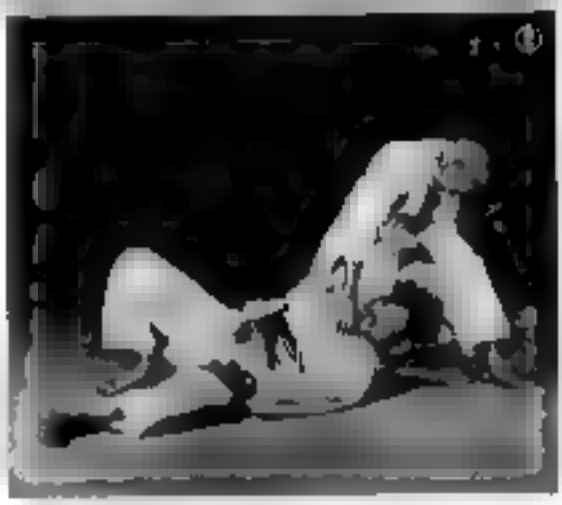
Gi

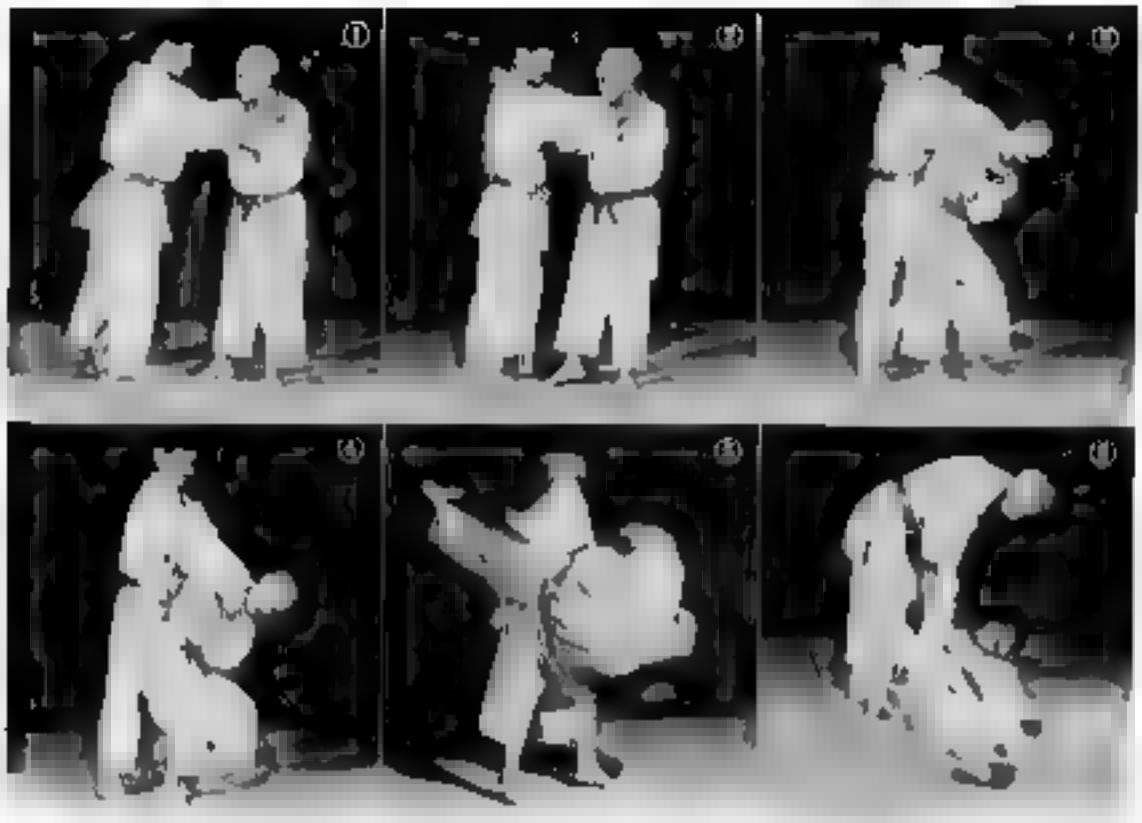
For instance, you repel the opponent's thrust towards the right rear corner so that the weight is set on his right foot and extend your left foot so that you will be in a position somewhat to the left. Then advance your right foot towards the outside of his right foot so as your right foot almost comes at his, pull him down with your both hands in such a way that the opponent draws a semi-circle repelling your right foot.

Practice

When you find the opponent's [illegible] natural posture while breaking your opponent's posture towards his right rear corner, you repel your left foot so that [illegible] be left side. Then as soon as you step your right foot towards the outside of the top of his right foot not unparalleled by the twisting motion of your hips, you pull him with your right hand in such a manner as if hanging and pushing him down out him down towards the left rear corner synchronizing the motion with your left hand pulling him down.

In the thick of exercise the opponent often comes round to your left, which is a chance you apply his technique. In the case of losing his motion as [illegible] you

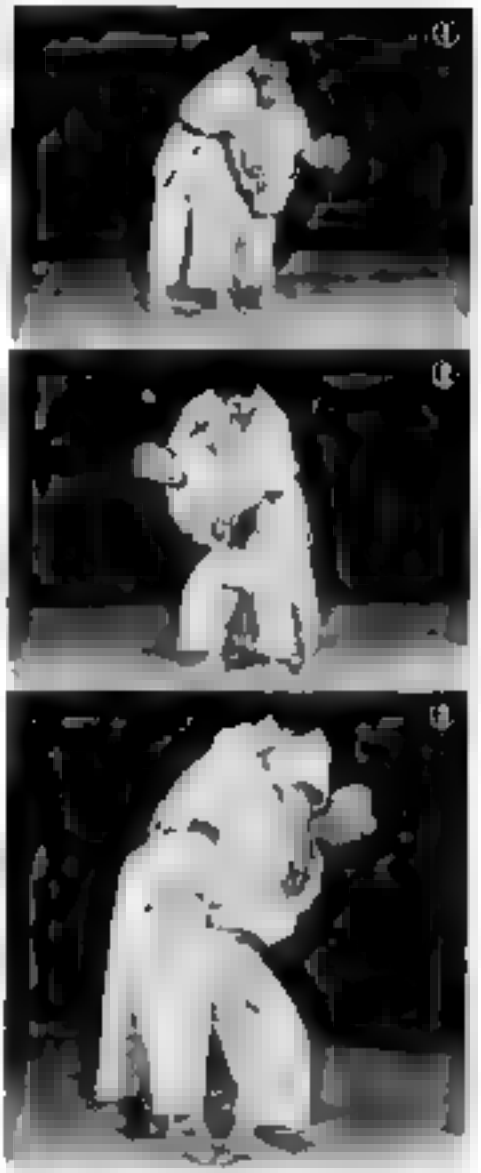




8. *Tsurikomigoshi*

Goal

[illegible] technique is to throw your opponent as if you were [illegible] lifting [illegible] specific [illegible] which is [illegible] well [illegible] [illegible] [illegible]



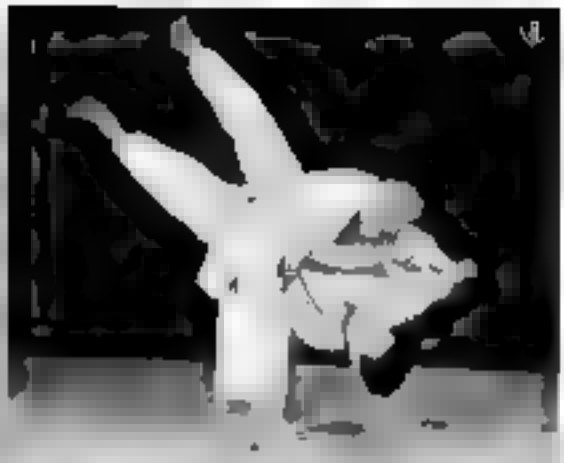
[illegible]

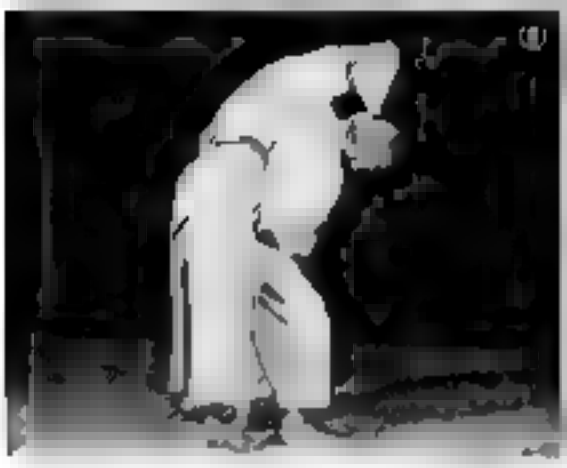
In this case, bring your right foot sideways with [illegible] your [illegible] to the center of your body going [illegible] and make the best use of his standing [illegible] your left foot (See [illegible] on page 62)

The opponent advances his left foot with narrowness and will may go [illegible] to the outside of the foot.

Also when both are [illegible] quite [illegible] as very [illegible] for you and [illegible] your opponent [illegible] up to [illegible] directly in his body. When you [illegible] your [illegible] strength [illegible] for long time.

When both you and the opponent are in the same position [illegible] to apply the [illegible] hold his middle [illegible] his right [illegible] your right [illegible] his right [illegible] your [illegible] [illegible] his right [illegible] elbow [illegible] [illegible] [illegible]





[illegible]

Caution

Believing that this technique applies to the opponent resulting sideway [illegible] [illegible] a player [illegible] get his [illegible] when the opponent is [illegible] [illegible] [illegible]

THE SECOND PRINCIPLE

9. *Kouchigari*

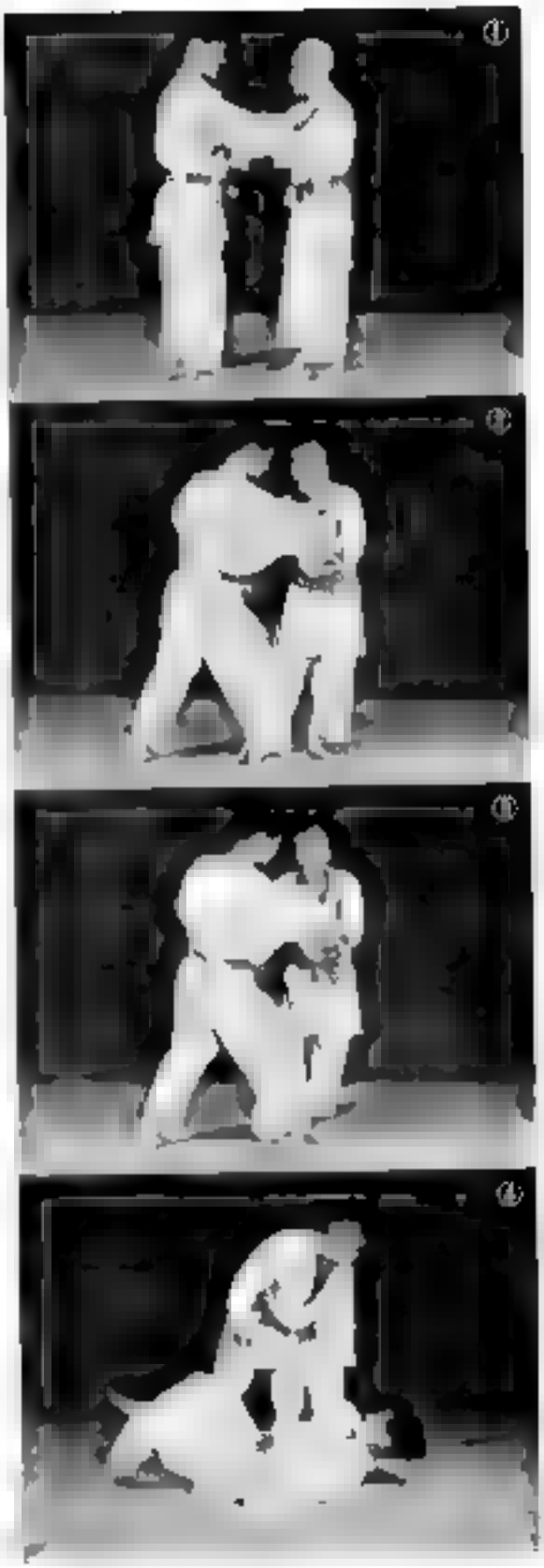
Minor interior reaping

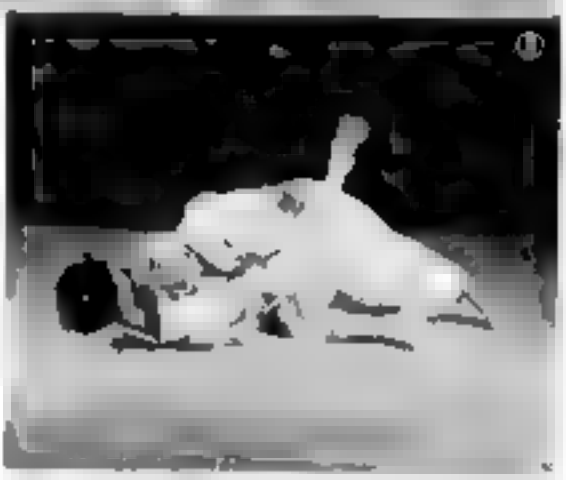
Grip

[illegible]

Practice

[illegible]





Gist

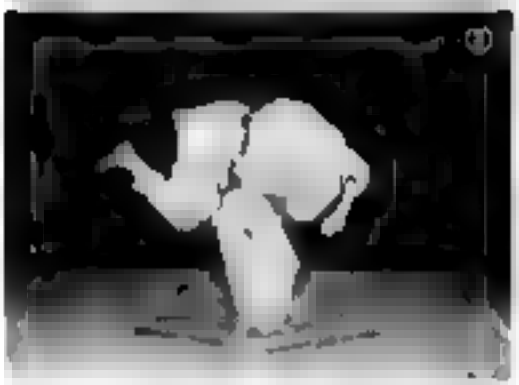
[illegible]

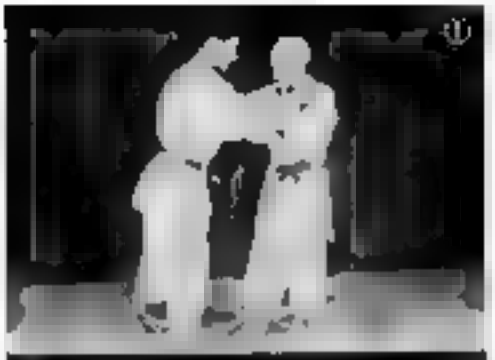
Caution

[illegible]

Remarks

[illegible]





10. *Koshiguruma*

Wrap where right

Cast

Fall [illegible] the opponent [illegible] with the hand [illegible] pushing [illegible] the side [illegible] throw him down engaging [illegible] as [illegible] the waist [illegible] rolling round

Practice

When you are the opponent are in the right side [illegible] the hip [illegible] and leaving up round the right [illegible] At the same time together with the swinging of the

-ously embrace his neck deep, stepping your right foot outside of his right foot (your toes face somewhat the left). Draw round near the left foot to the inside of his right foot so as his is in the same direction with yours. Push in your waist so deep as it is out of his body. Bring your rear waist close to the right-side abdomen of him. Then engage powerfully your twisting hand and the left hand drawing, and throw him down with your waist swinging (Right 4-5 on page 65).

This is applicable too, when the opponent is in an obviously self-protecting or a right self-protecting posture, either on the right or the left-side. In this case, you must float him so as he is compelled to keep his stability on dance of both feet. Your right foot is in the inner side of his right foot and your left foot goes round according to the right foot movement with the waist however giving no much space: the point is that the dynamic inducements engendered by the inner circle cannot help rotating the outer circle along the inner circle. Thus, throw him down as if twisting him (Left 1-3 on page 65).

When both are in a natural posture and you attack him in the right-side rear corner, the opponent will step forward. This is a chance to apply his technique. But in such a position he is prone to make an inverse action, causing the inertia of left movement so you must be quick in drawing and twisting hands.

Gist

Here it is important to display the sufficient action of drawing and twisting hands.

Caution

For instance, in a self-protecting posture unless effecting the flowing the opponent just in front your balance will be not to be broken. Take care not to fall upon him when he is thrown down.

11. *Kosotogari*

(Minor exterior reaping)

Gist

See cuts on Page 67

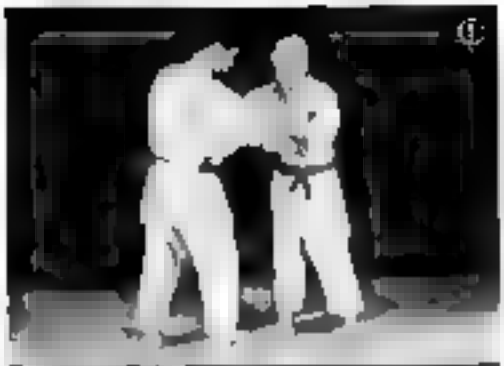
This is to break the opponent either in the right side or the left side corner by forming your foot sickle like, as it were, reaping the grass at the root. When reaping, your strength at the sickle-formed foot will oblige him to keep his stability by the heel. Then you will throw him down by reaping his upper heel from the inner side.

Practice

When you and the opponent are in grips in the right side natural posture, you are to break him in the right side rear corner by advancing your left foot to the outer side of his right foot with your right hand pushing on and the left hand drawing in. The same motion according to your movement your right foot must approach nearer to the outer side of his right foot up, and your body is directed to the right side. And your left foot must be former sickle like. Put it softly on his upper heel from the outer side. Together with the action of throwing him down in the rear corner you will reap and throw him down quickly along the opponent's right foot direction (4-5). This technique is applicable at the moment when his outer stability is not yet fixed as he advances to the front. Further when he is either in a right side or left side self-protecting posture this technique is easily applicable. Because in this posture the stability is lowered, and lacks variation of motion. So, move your body as lightly as possible, and reap him as suggested above by drawing him in with both hands according to the circulating movement (left 1-3).

Gist

In the above case, you must break him so as he keeps the bodily weight on the rear heels. This you must bear in mind as important in practice of this technique.



Caution

As mentioned above, his technique is to [illegible] of weight, so this is so to speak to [illegible] and draw in. Accordingly you must not [illegible] the foot sweeping over the [illegible] side. You may suppose that the more the body weight is upon the supporting leg the better is the situation and you are [illegible] with [illegible]. It so does necessitate more strength will be required. The [illegible] of his

12. *Ogoshi*
Major waist

Gist

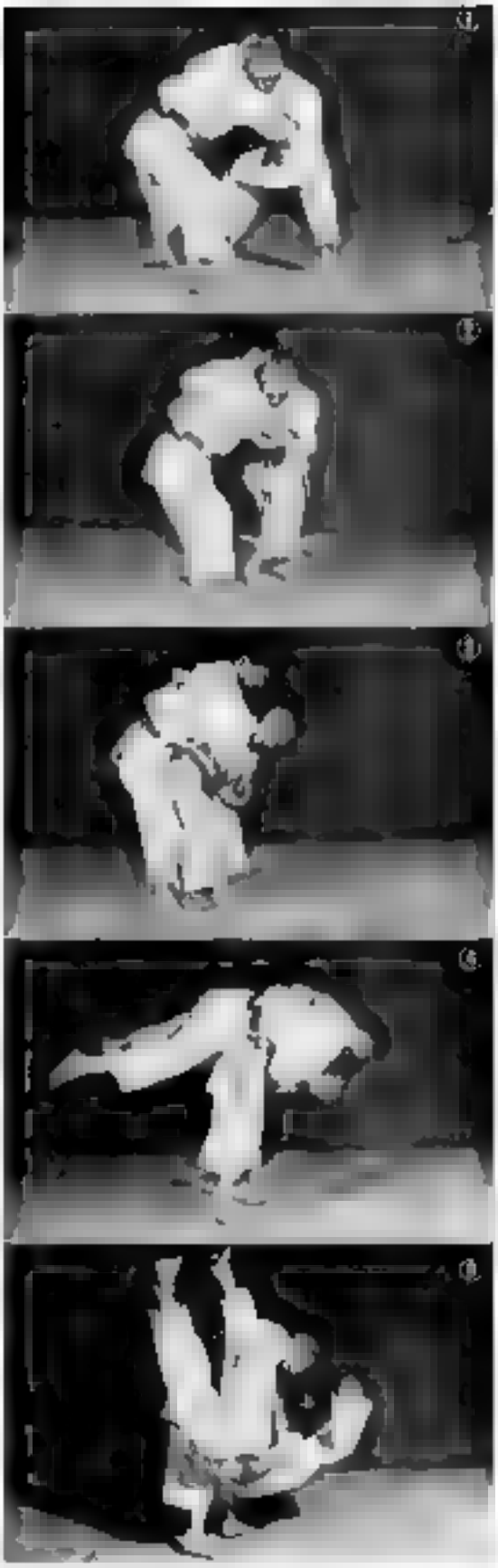
This is to throw down the opponent as if uprooting a tree by lifting up his waist with power abdomen.

Practice

In [illegible] position, first grab your right hand to his neck or his waist, although his [illegible] while attacking his left side [illegible]. Then he will withdraw his waist backward, dislocating his balance. Then [illegible] his right power on waist, put your waist close to his abdomen or the power abdomen which is [illegible] his [illegible] side of his [illegible] side of his right [illegible]. As it is open [illegible], then stretching the knee out of [illegible] and throw him down by twisting your waist. [illegible] lifting his abdomen [illegible] right [illegible] lifting him up without slackening of strength. Check out [illegible] by twisting your waist. [illegible] both are in a right side [illegible] protecting position, you draw back your right [illegible] all the while stretching out [illegible] to [illegible] down and lift him. [illegible] protecting [illegible] draw [illegible] down with drawing your right foot backward [illegible] the left side. Then the opponent will advance his left foot either [illegible] or [illegible]. Keep stability [illegible] distance without slackening. He draw his hand [illegible] this technique with the feeling of lifting him up [illegible].

Gist

Induce his [illegible] one ahead and another back to [illegible] a line and lift him up as he is forced [illegible] keep stability [illegible]. Then while brushing his hand [illegible] his back either through his back belt or the armpit you will apply this technique by pulling him to your waist.



Caution

[illegible]

13. *Seonage*
Overshoulder throwing

Get [illegible]

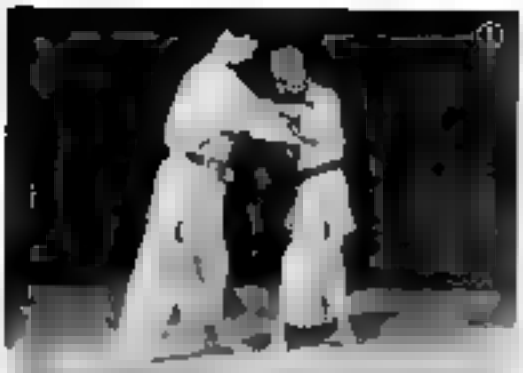
This is [illegible] the opponent's breath and stomach [illegible] your back and [illegible] throw him down over your shoulder making so to speak a big circle. So this is quite advantageous when the opponent comes on at attacking.

Practice

When both are in the right side [illegible] draw [illegible] into the opponent sufficiently [illegible] your right foot [illegible] the rear inner side of his right foot [illegible] stage [illegible] Then move to the same direction as the opponent by edging the rear [illegible] and ankle [illegible] get it the same direction. Lower your body [illegible] and thrust [illegible] your left foot to the inner side of his left foot. Hooking his [illegible] his shoulder with the right hand [illegible] under his right armpit [illegible] get it [illegible] his rear sleeve [illegible] point [illegible] only [illegible] his [illegible] breaking power. And [illegible] how to [illegible] over the shoulder [illegible] by [illegible] ing him up with your [illegible]

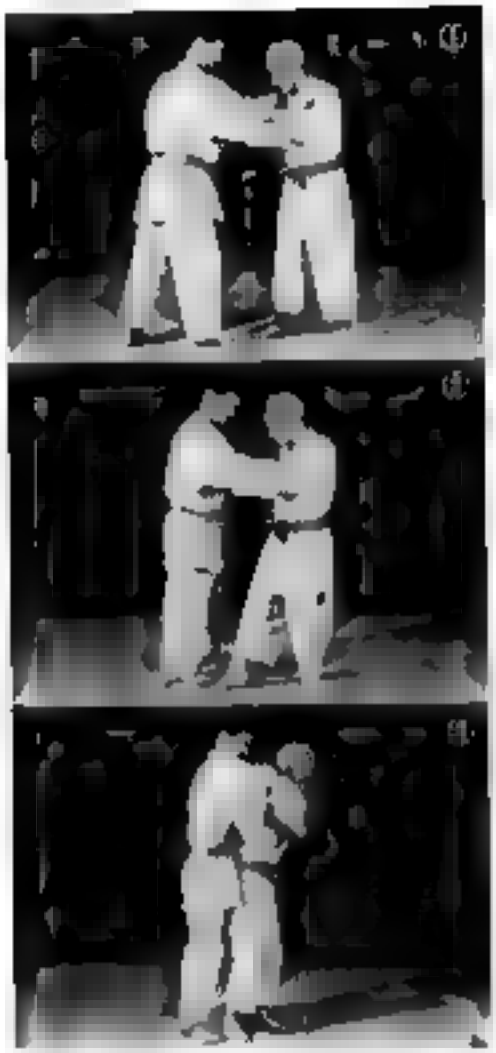
[illegible] more with the [illegible] while [illegible] his right hand [illegible] still [illegible] his rear sleeve with the [illegible] the right side [illegible] while [illegible] the front [illegible] of his right [illegible]

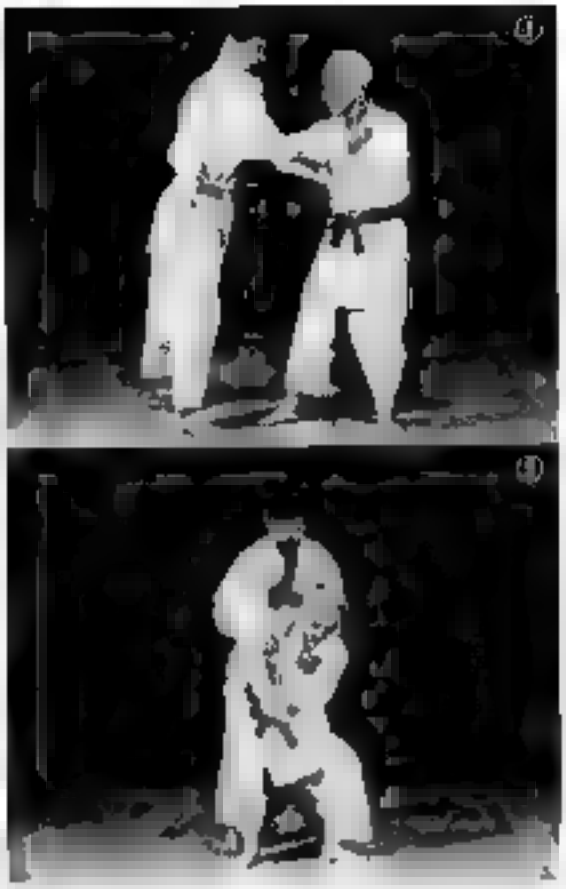
[illegible] will withdraw your right foot [illegible] strongly [illegible] edge [illegible] and [illegible] his left [illegible] and lowering your body [illegible] your right [illegible] the inner side of his right [illegible] are to [illegible] with him. [illegible] and [illegible] his [illegible] during his [illegible] so as he is [illegible] maintain [illegible] your [illegible] and [illegible] the hooking-in hand. According to the circling-drawing movements of foot with the right hand still grasping the [illegible] thrust it under the opponent's armpit. Then he [illegible] breaking power by the left hand [illegible] hooking-in, sending he away. Then together with the springing-up of waist synchronized with



[illegible] hand [illegible] throw down the opponent. Place your [illegible] so you will be [illegible] unless your left [illegible] is strong do same [illegible] with the right [illegible] rolling [illegible]

[illegible] the opponent on the right side [illegible] will allow him to grip your [illegible] hand. Your left hand will grip [illegible] the middle [illegible] of his right sleeve and the right hand grips his right [illegible] arm [illegible] right [illegible] place your right [illegible] the inner side of his right [illegible] while lifting him [illegible] the front corner draw your left foot deep [illegible] in touch with his [illegible] according to the movement of waist bring your waist [illegible] close each with a lower [illegible] [illegible] This instant [illegible] the [illegible] [illegible] also swinging [illegible] waist [illegible] with the [illegible] hand pulling, draw him [illegible]



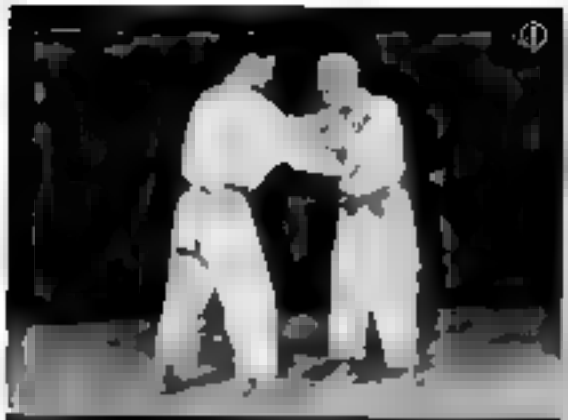


Grab

[illegible]

Caution

[illegible]



14 *Ouchigari*

Major inner reaping

Aim

[illegible] the opponent [illegible] the right side of the opponent where his [illegible] is lowered [illegible] opening his [illegible]

How

[illegible] the opponent and [illegible] his neck to expand the [illegible] is lowered.

Practice

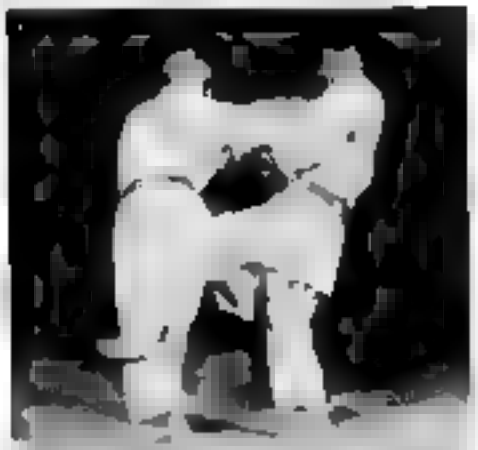
When both are at grips in the right side natural [illegible] is lowered and goes sliding [illegible] the left [illegible] side [illegible] while [illegible] your right hand [illegible] is withdrawn toward your right side. Then he will sometimes step forward with the left foot. This instant when his left heel [illegible] throw him down by [illegible] your pushing out power while reaping his left popliteal region in your right popliteal region. So has pack around your [illegible] hand is lowered synchronizing with the right hand.

Now [illegible] the pose [illegible] standing [illegible]

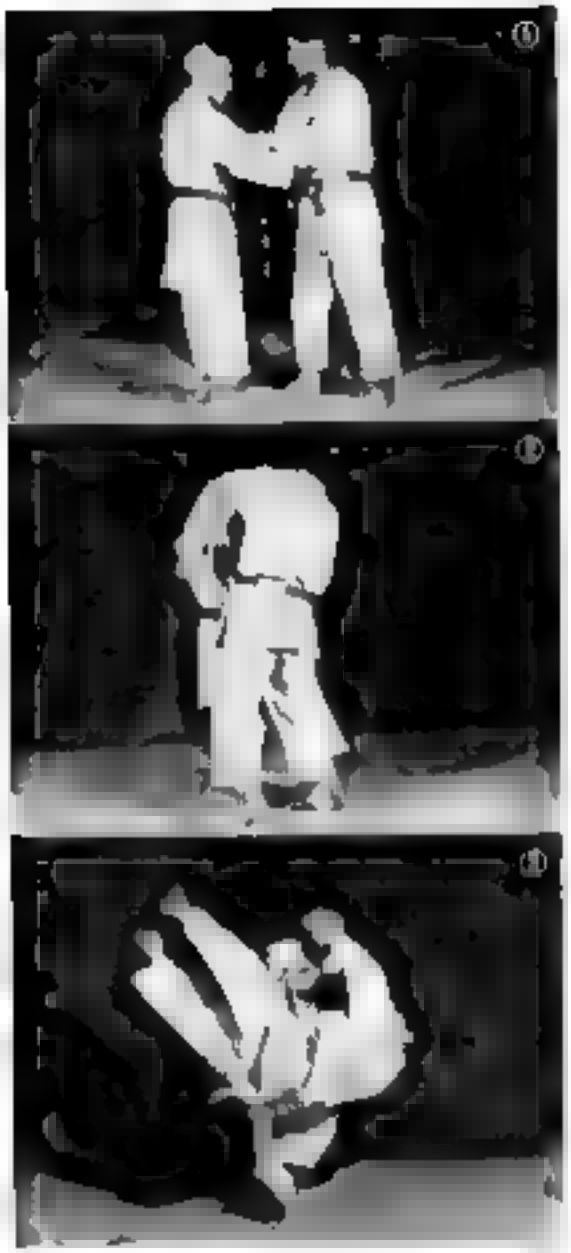
When [illegible] is right side [illegible] right side of [illegible] left foot to the backside of the [illegible] foot. Then while reaping his left popliteal region with your right popliteal region [illegible] he is [illegible] knee [illegible] break him down [illegible] right [illegible] with the right hand and your left hand [illegible] in [illegible] manner. And in a [illegible] the same manner as the above [illegible] his neck and [illegible] his back. This [illegible] effective. Another effect of [illegible] is [illegible] his left popliteal region with your right backside of [illegible] right [illegible] pushing him [illegible] his right [illegible] corner [illegible] your left foot advancing.

Caution

In reaping off the popliteal region of the opponent, we attached importance [illegible] a large [illegible] the above explanation.



[illegible] a needle [illegible] of [illegible] [illegible] [illegible]



15 *Kosotogake*

Moving exterior swinging

Grip

[illegible]

Practice

[illegible]

Grip

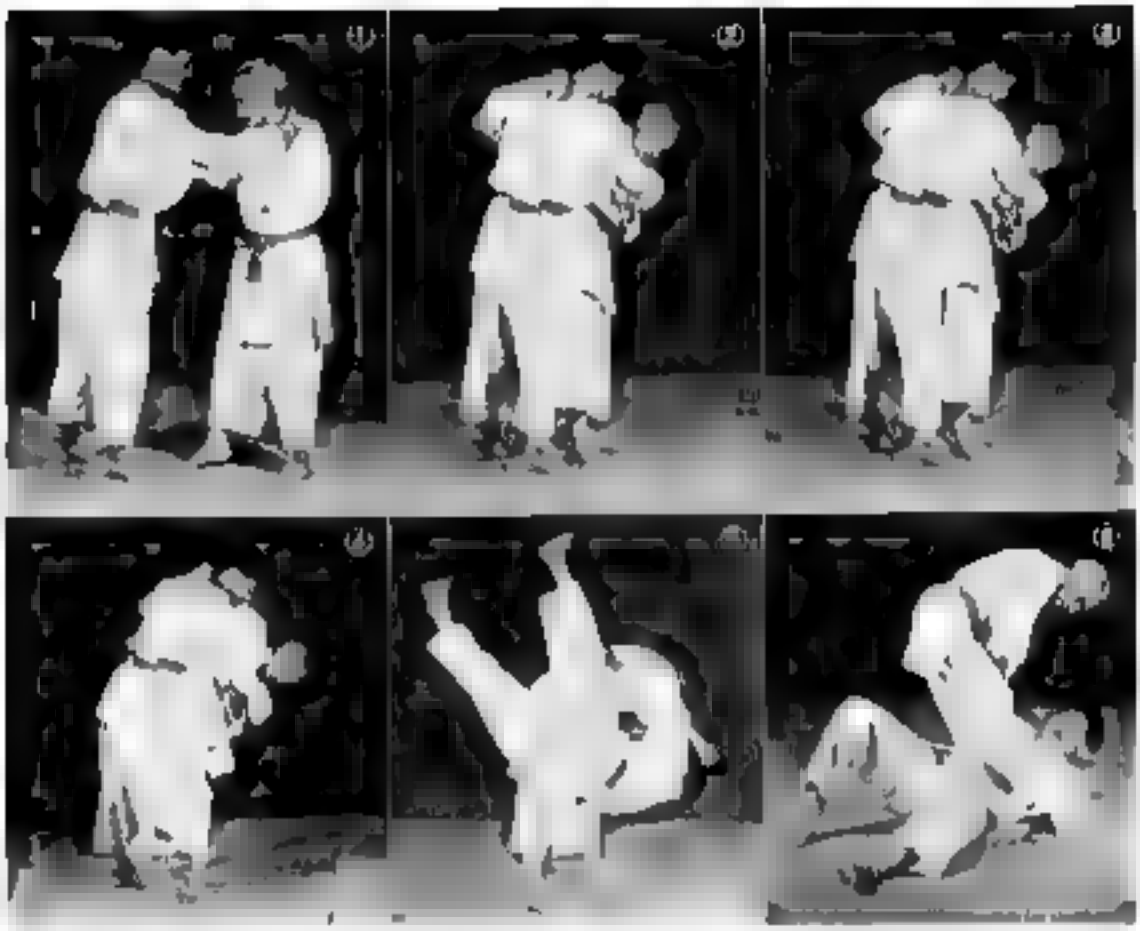
[illegible]

Counter

[illegible]

Remarks

When [illegible] grips on the right side [illegible] [illegible] [illegible]



16. *Harugoshi*

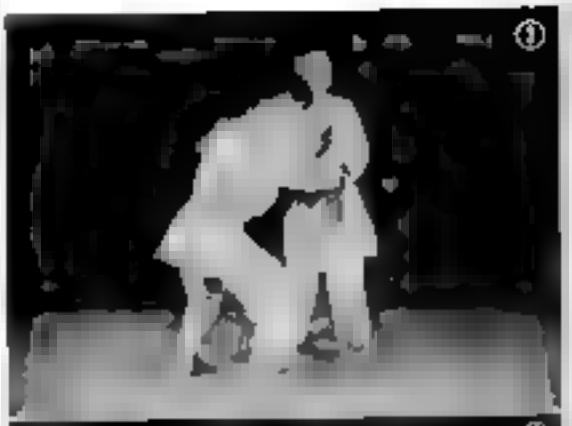
[illegible]

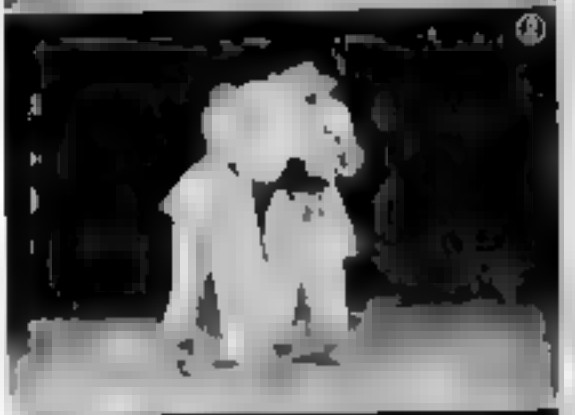
Grip

[illegible] the opponent's belt [illegible]

Protective

[illegible]





Gen

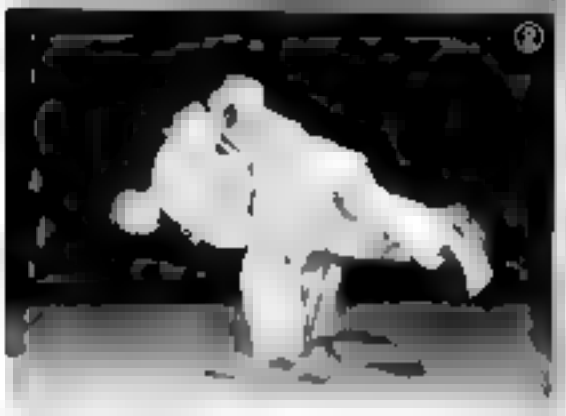
[illegible]

Caution

[illegible]

Remarks

[illegible]



THE 3RD PRINCIPLE

17. *Uchimata*

[illegible]

Gist

[illegible]

Practice

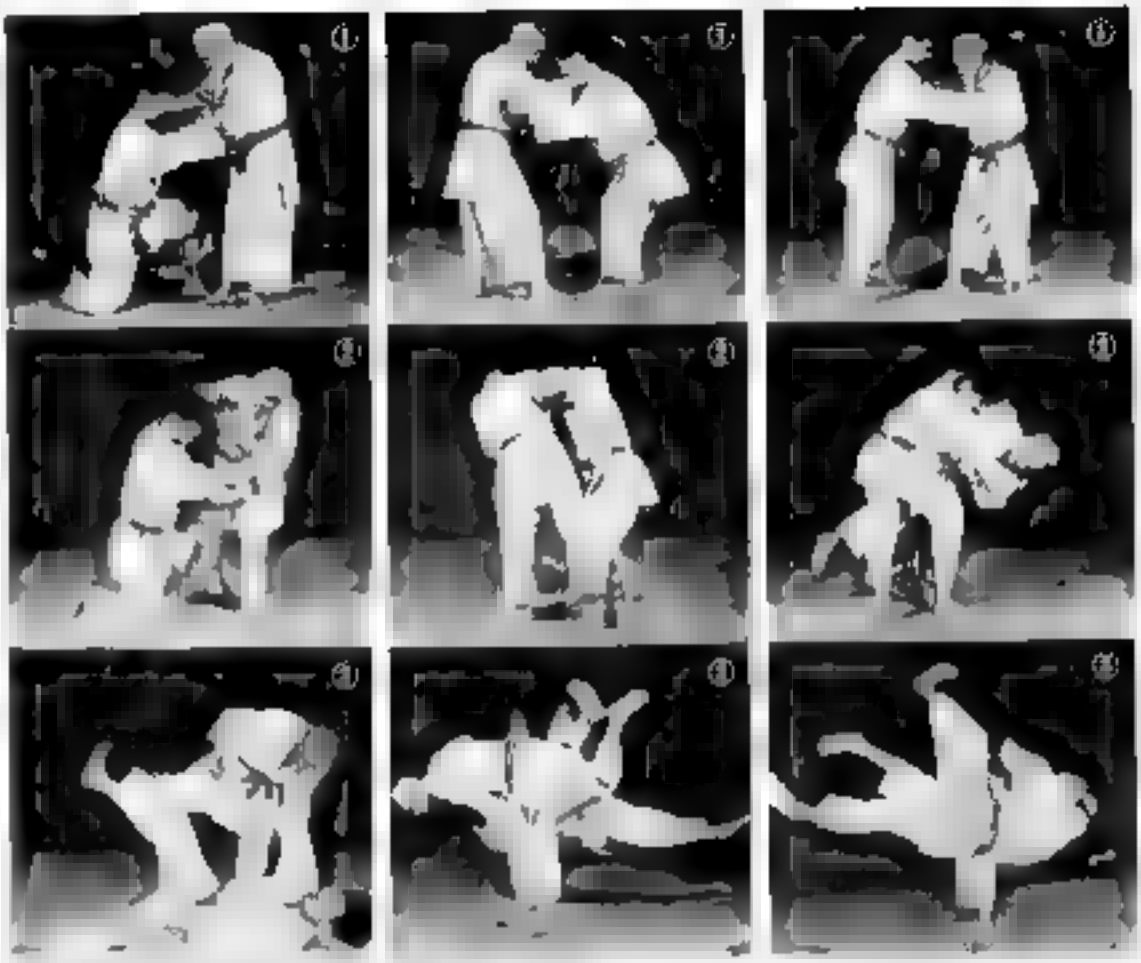
[illegible]

Two changes

[illegible]

Gist

[illegible]



Cautions

[illegible]

Remarks

[illegible]

18. *Hanegoshi*
Waist pushing-up

Gist

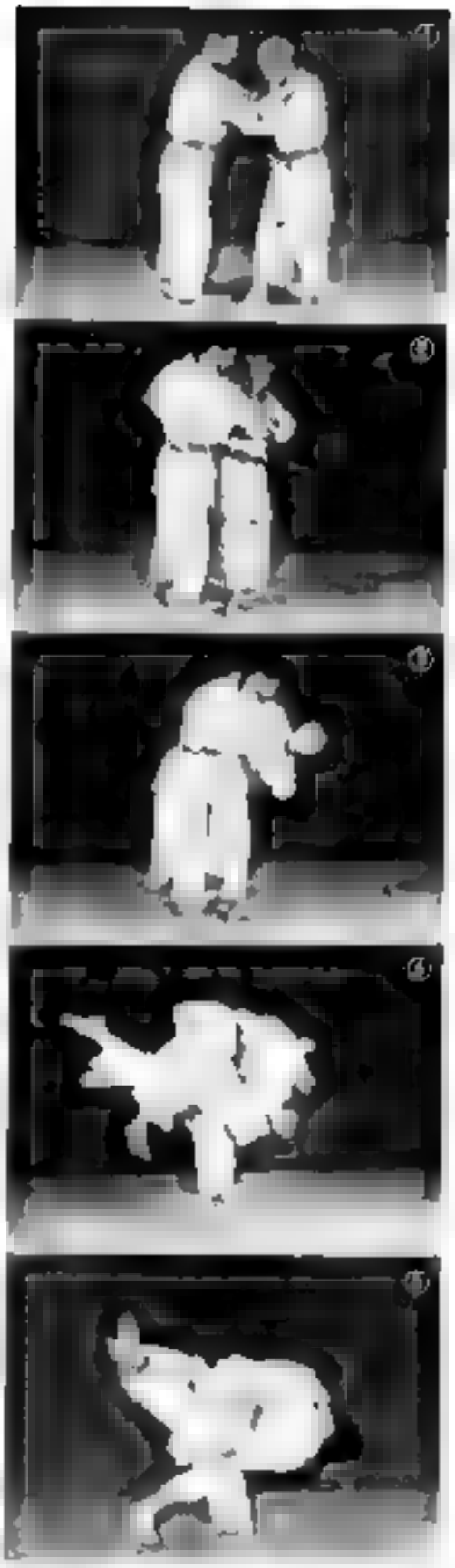
[illegible]

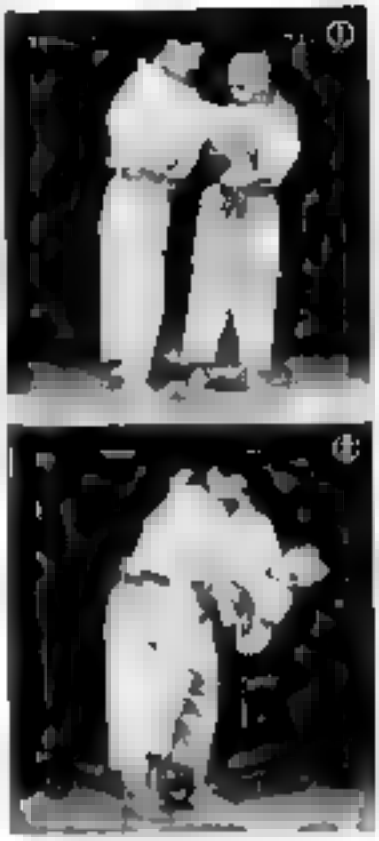
Practice

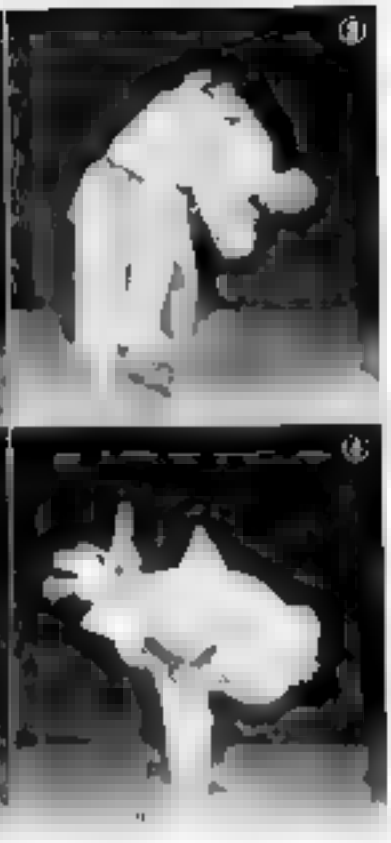
[illegible]

Gist

[illegible]







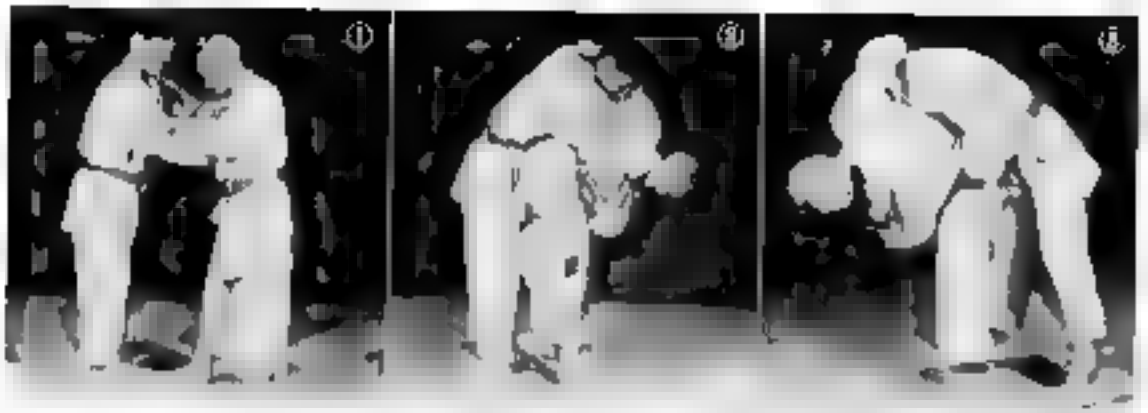
[illegible]

Caution

[illegible]

Remarks

[illegible]



19 *Hanmakigoshi*

Waist pushing up and throwing

Gist

[illegible]

Practice

[illegible]

Gist

[illegible]

Caution

[illegible]

20. *Haraí-sukoui-ashi*

Foot sweeping and hooking

Gri

[illegible]

Pratica

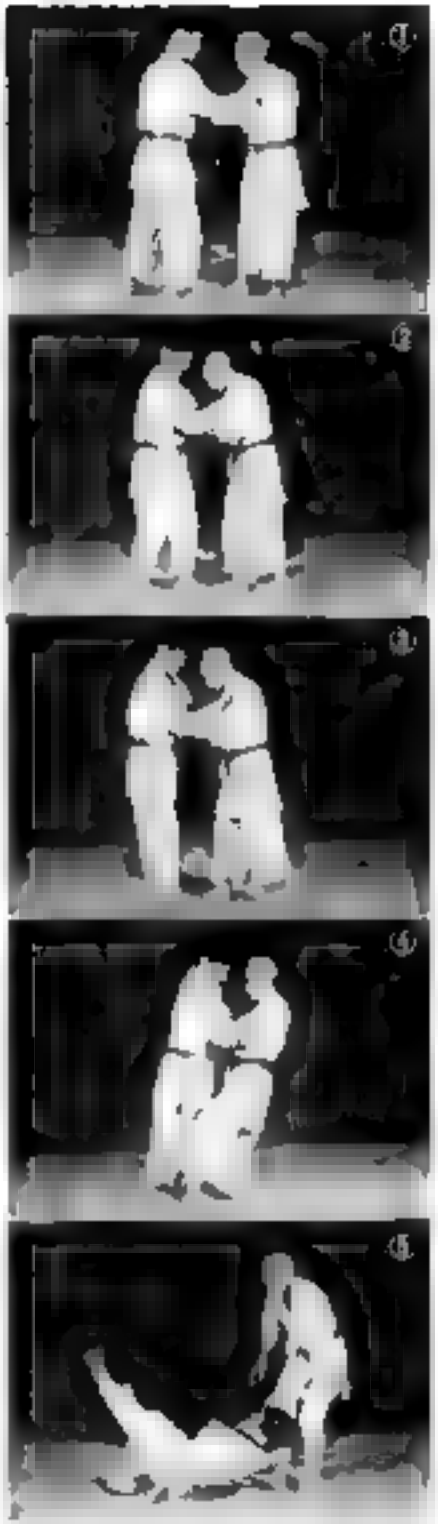
[illegible]

Ei

[illegible]

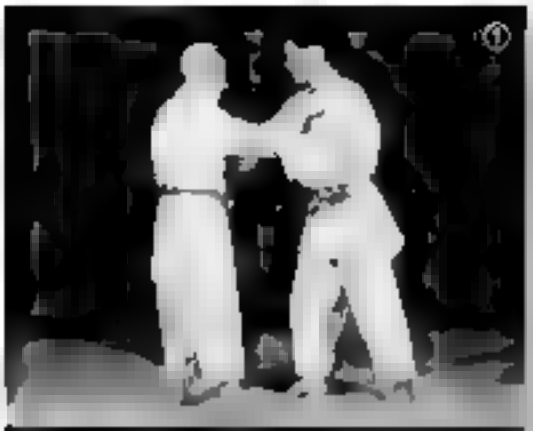
Variazioni

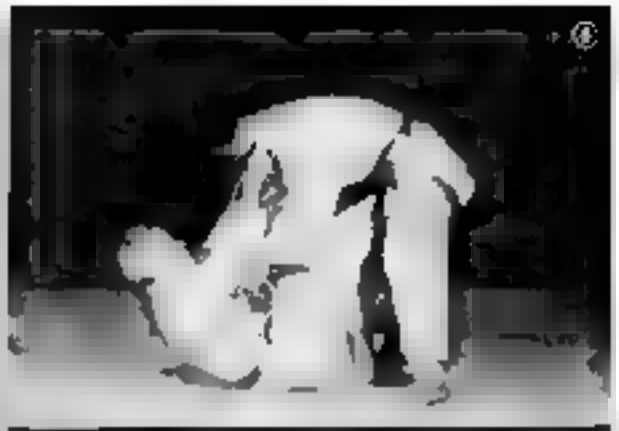
[illegible]

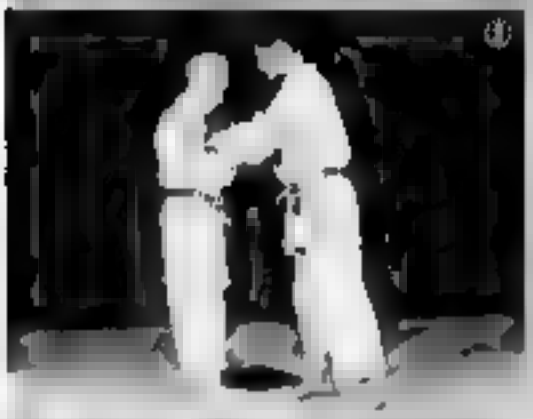


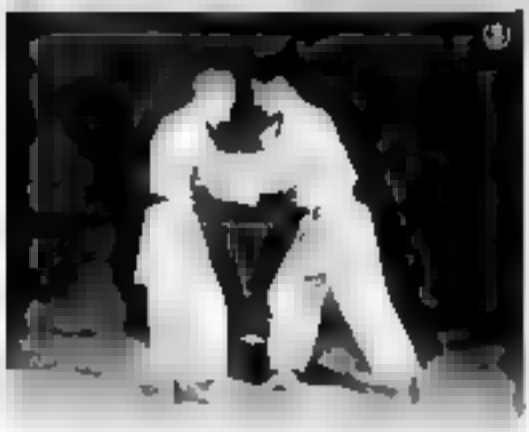
Remarks

When opposed to the left of opponent, [illegible]









21 *Tomoenage*

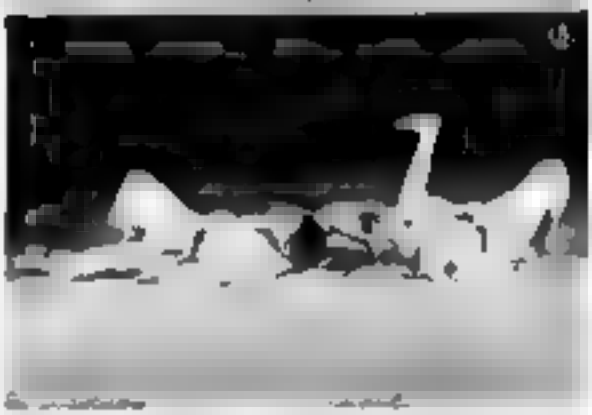
Hage comma shape throwing

Gui

This is a big technique. While leaning the opponent [illegible] the front [illegible] throw [illegible] throw him in a [illegible] way. The moment he [illegible] waist touches the ground, when you [illegible] feet [illegible] throw him away [illegible] over your head [illegible] speak to forming [illegible] hage commas.

Practice

[illegible] the wheel [illegible] the natural [illegible] opponent [illegible] hand [illegible] and with [illegible] advantage [illegible] the [illegible] side [illegible] [illegible] power. [illegible] perfected [illegible] way [illegible] head [illegible] waist [illegible] ground [illegible] right [illegible] while [illegible] neck. [illegible] straight [illegible] opponent [illegible] right neck [illegible] the most [illegible] each other [illegible] each gets the other's sleeve [illegible] break the [illegible] right [illegible] such a case [illegible] opponent [illegible] sometimes [illegible] left foot [illegible] step [illegible] order [illegible] keep [illegible] Taking advantage of [illegible] you will [illegible] while [illegible] hand [illegible] will [illegible] keep



[illegible]

Grip

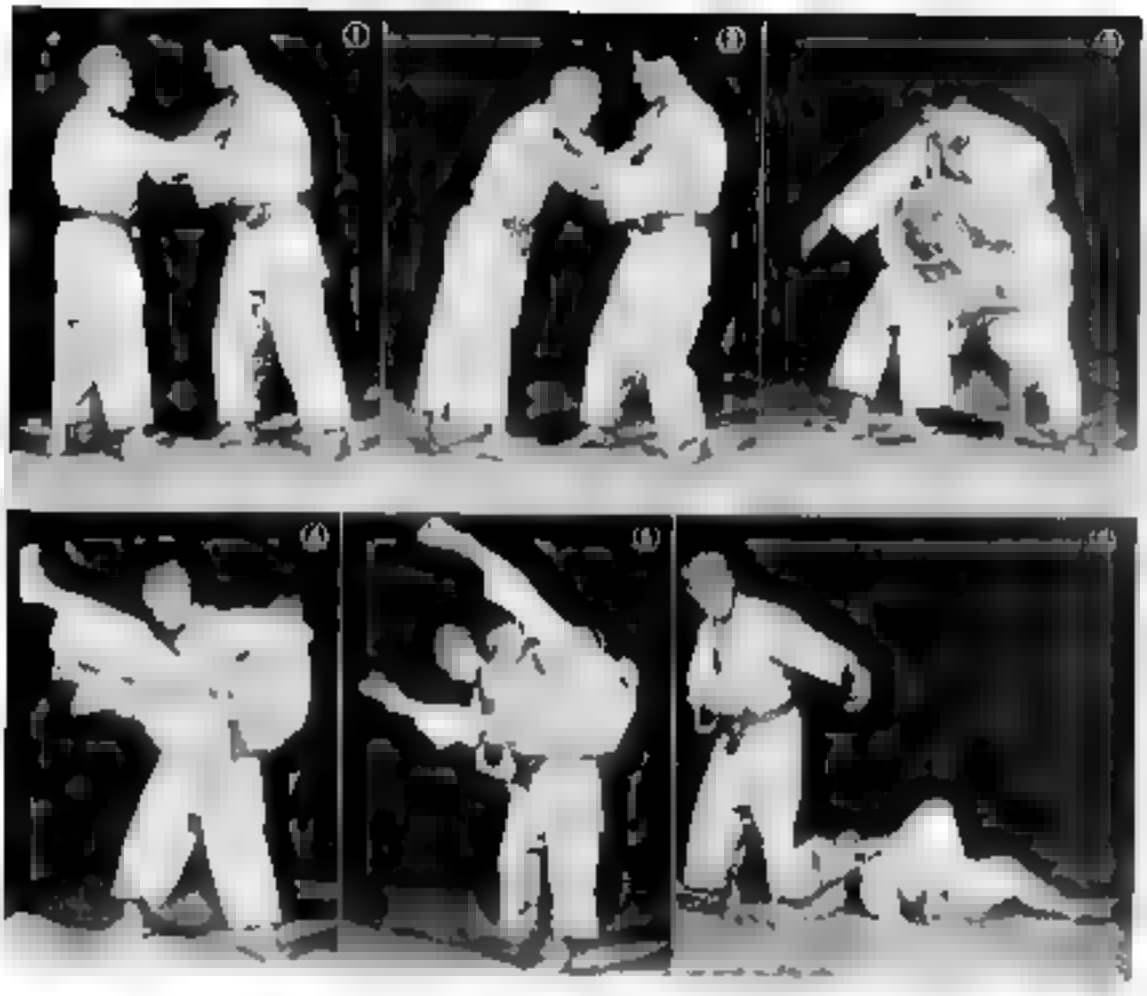
[illegible]

Catastrophe

[illegible]

Remarks

[illegible]



22. *Sukunage*

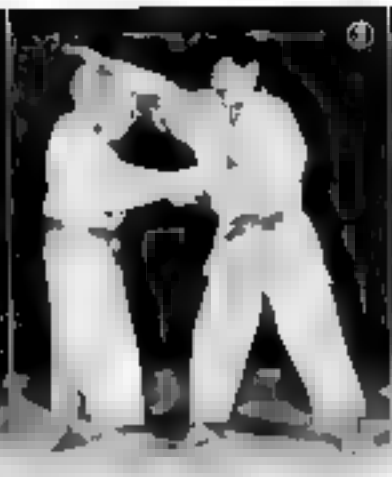
Scoop throwing

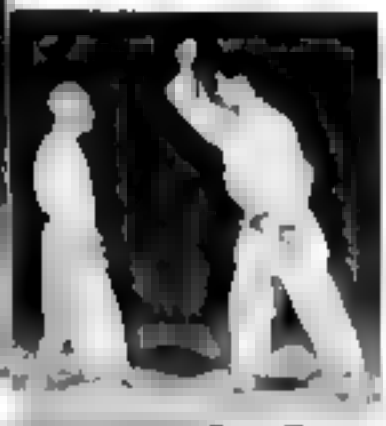
Gist

[illegible]

Practice

[illegible]





Cites

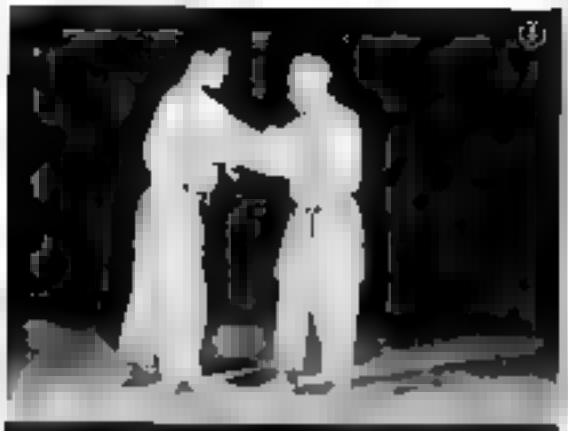
[illegible]

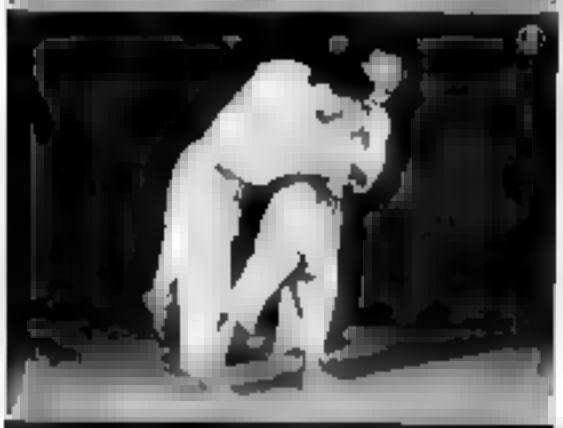
Comments

[illegible]

Remarks

[illegible]





23 *Ashiguruma*

[illegible] wheeling

Gist

[illegible] opponent's right side [illegible] right leg against his [illegible] side [illegible] opponent's [illegible] leg [illegible] wheeling [illegible] right [illegible] his [illegible] dangerous [illegible] by stepping [illegible] foot. [illegible] will [illegible] throw [illegible] of hooking your right leg like a hook behind his right knee while your hands working [illegible] *Ashiguruma*.

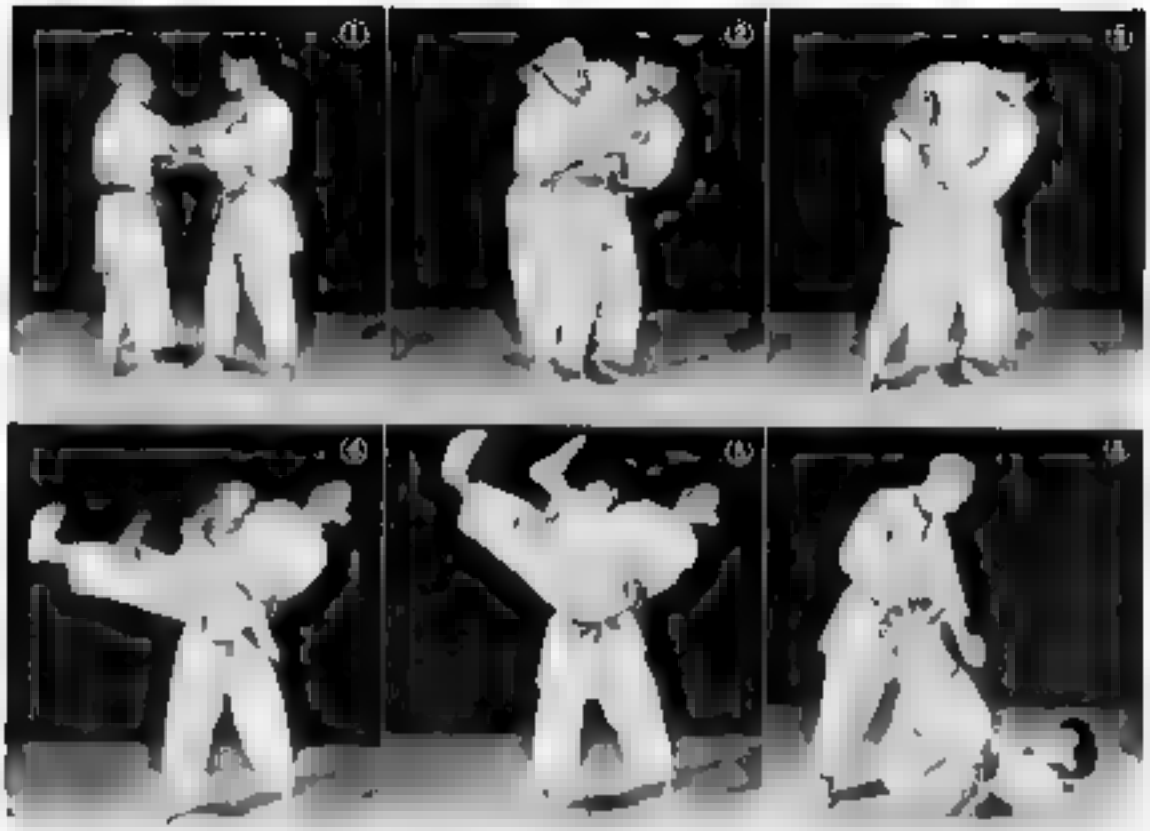
Practice

1. When both [illegible] groups [illegible] the right side [illegible] while [illegible] opponent's [illegible] right foot [illegible] move [illegible] in the left [illegible] way [illegible] withdrawing your left foot [illegible] crosswise [illegible] your right foot. [illegible] his [illegible] cause [illegible] your right leg [illegible] the outer side of his lower knee [illegible] will hold down by [illegible] from [illegible] your left [illegible] a slight [illegible] way [illegible]

2. When both [illegible] groups against [illegible] the right side natural posture [illegible] which [illegible] the opponent's [illegible] right foot [illegible] sometimes he dislikes it and will change [illegible] the [illegible] the left [illegible] forward [illegible] page 89 [illegible] In such a case while lifting and [illegible] the opponent [illegible] the moment [illegible] his left foot [illegible] forward [illegible] crosswise [illegible] outside of his left foot [illegible] your left [illegible] faces [illegible] front. Then raise

and stretch [illegible] the right [illegible] [illegible] [illegible] to his left [illegible] [illegible] [illegible] [illegible] the right knee. And you will [illegible] [illegible] [illegible] somewhat [illegible] [illegible] [illegible] hands [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] on page 8[illegible]

[illegible] When you are at the right [illegible] [illegible] [illegible] [illegible] [illegible]



24. Uchimigoshi

Rear waist

Grip

[illegible]

Practice

[illegible]

[illegible] the left hand grasp the sleeve [illegible] the right hand [illegible] the opponent [illegible] the waist [illegible] the technique [illegible] the right hand holding the sleeve [illegible] the opponent [illegible] the [illegible] the [illegible] the left hand grasp [illegible] the sleeve [illegible] the [illegible] the right [illegible] the waist [illegible] the [illegible] the [illegible] the

Gist

[illegible] each other by powering the wrist [illegible] most important.

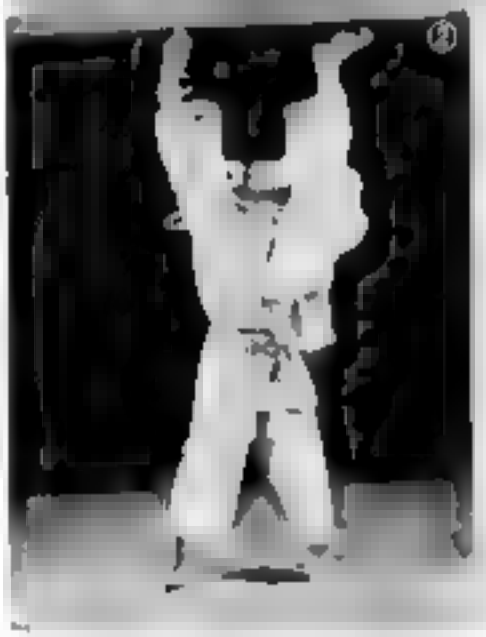
2. Another [illegible] down to the left [illegible] high up [illegible] right [illegible] [illegible]

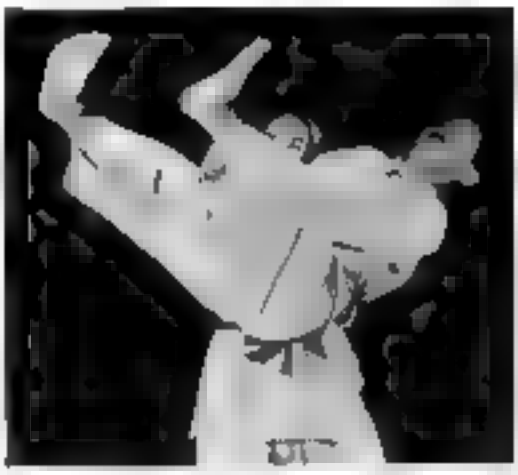
Caution

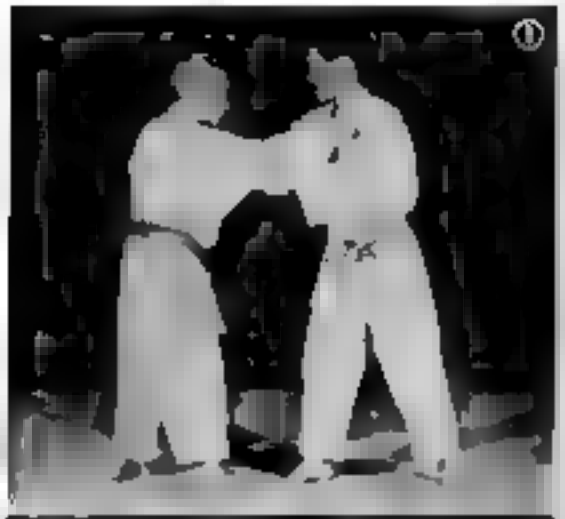
[illegible]

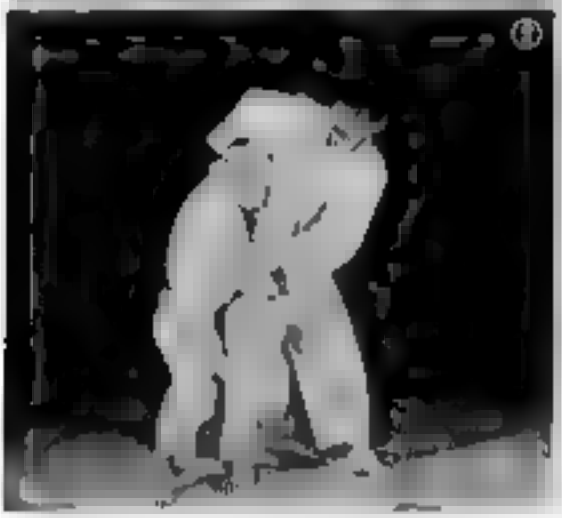
Remarks

[illegible]









THE 4TH PRINCIPLE

25 *Yokoguruma*

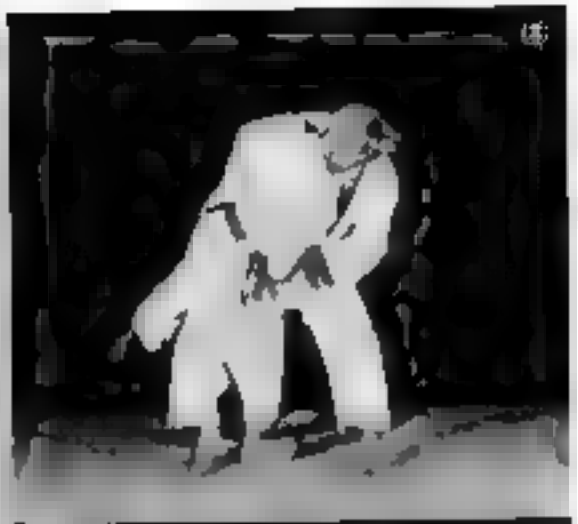
Side wheel throw

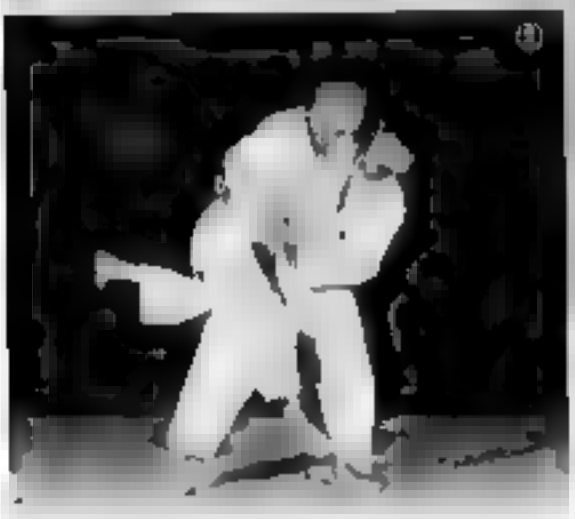
Go

[illegible] side embrace the opponent [illegible] side and he will sometimes [illegible] forward [illegible] himself [illegible] down [illegible] back. This is an average [illegible] throw [illegible] through the [illegible] of his [illegible] between [illegible] high [illegible] the [illegible] with his [illegible] power [illegible] the [illegible] where [illegible] throw [illegible] down [illegible] the [illegible] corner with both [illegible] working. This [illegible] of the technique.

Practice

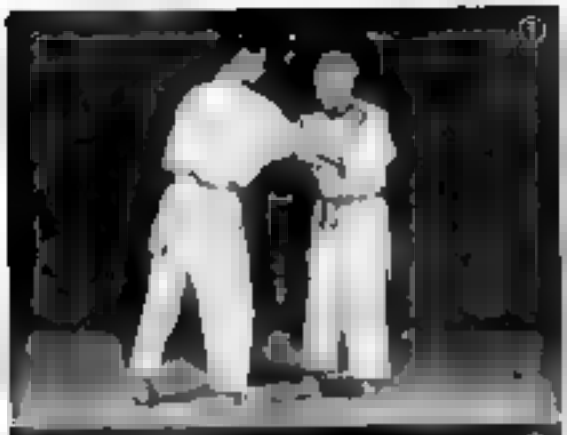
When both are [illegible] the right shoulder position [illegible] the [illegible] to right side [illegible] the [illegible] was [illegible] power on [illegible] and [illegible] with his [illegible] side against [illegible] rear [illegible] the [illegible] right hand [illegible] power [illegible] with [illegible] forward [illegible] the opponent [illegible] resistance hard [illegible] down [illegible] the [illegible] right side [illegible] in performance [illegible] the right [illegible] chested [illegible] between [illegible] follow [illegible] will be [illegible] the power [illegible] then [illegible] forward [illegible] the right hand. Pushing both upward [illegible] the right hand lower [illegible] and throw him down over the shoulder [illegible] the left rear [illegible] When the opponent is [illegible] was

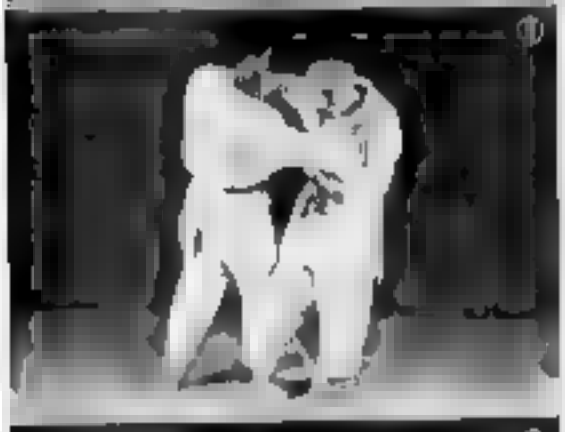


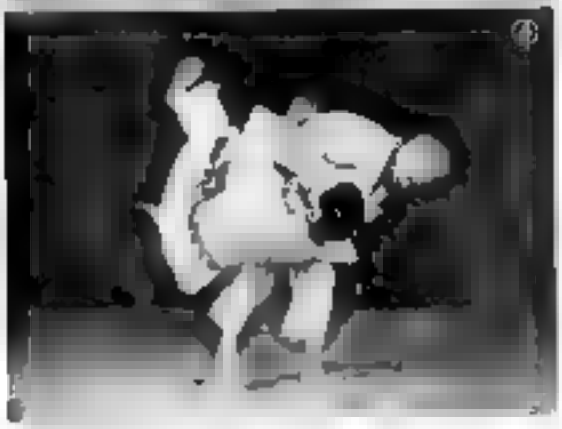


[illegible]

[illegible] opponent has [illegible] to bend [illegible] around and [illegible] [illegible] [illegible]







26. *Osotogurima*

Major external reaping

Grip

[illegible]

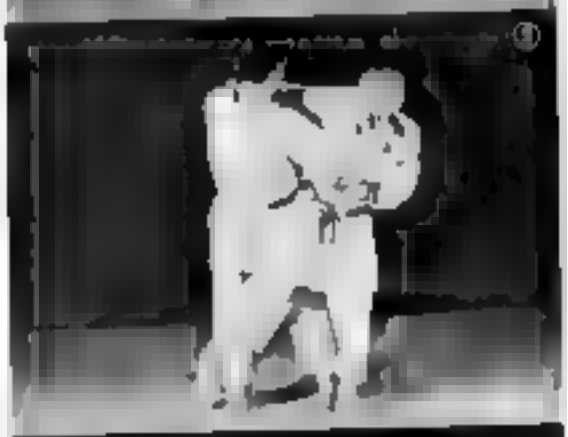
Practice

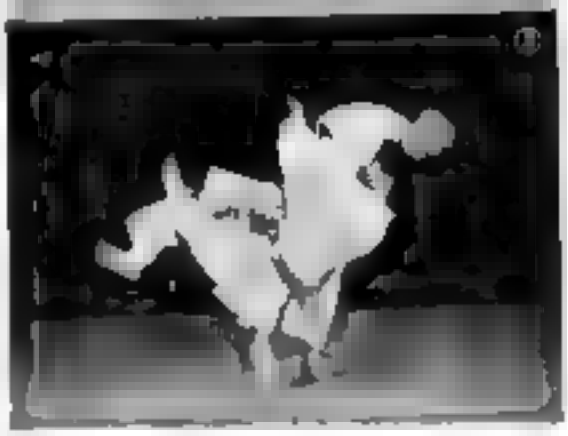
[illegible]

Gist

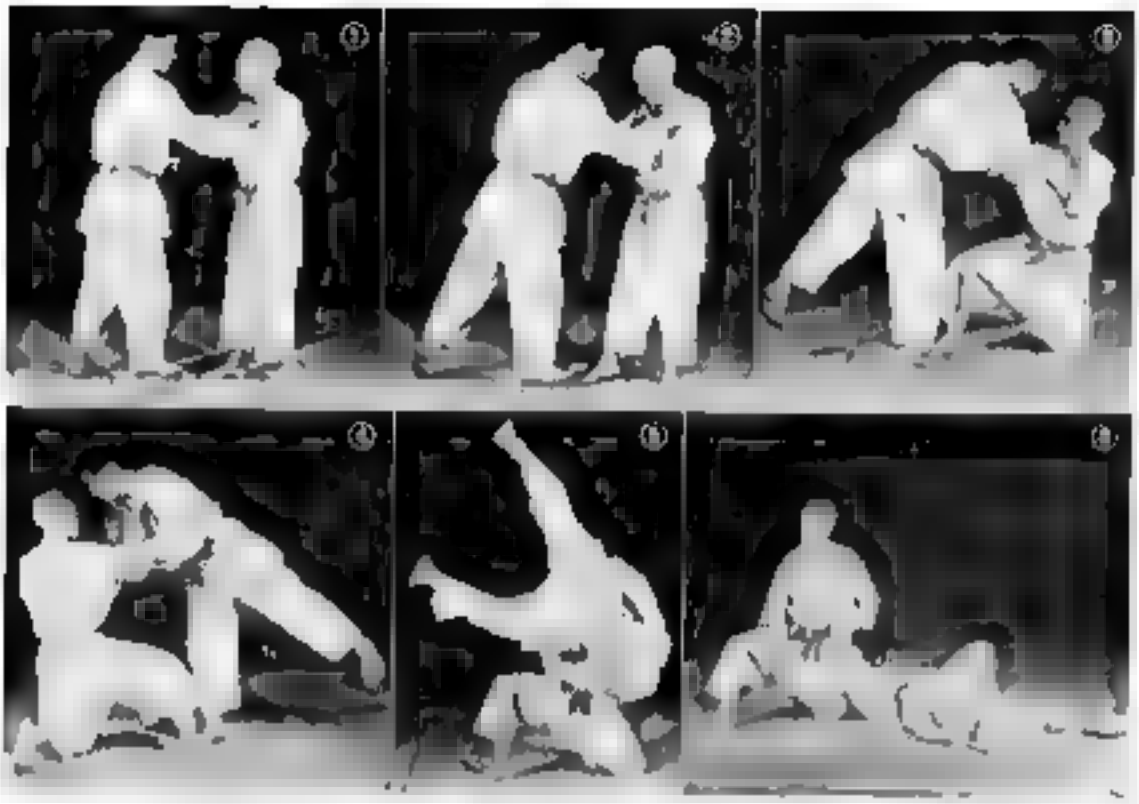
[illegible]

Caution





[illegible] Hangman's [illegible] is a [illegible] [illegible] the opponent [illegible] [illegible] [illegible]



27 Ukenashi

[illegible] Hand Techniques

Gist

[illegible]

Practice

[illegible]

Gaze

[illegible]

Caution

[illegible]

Remarks

[illegible]

28. *Utsushigoshi*

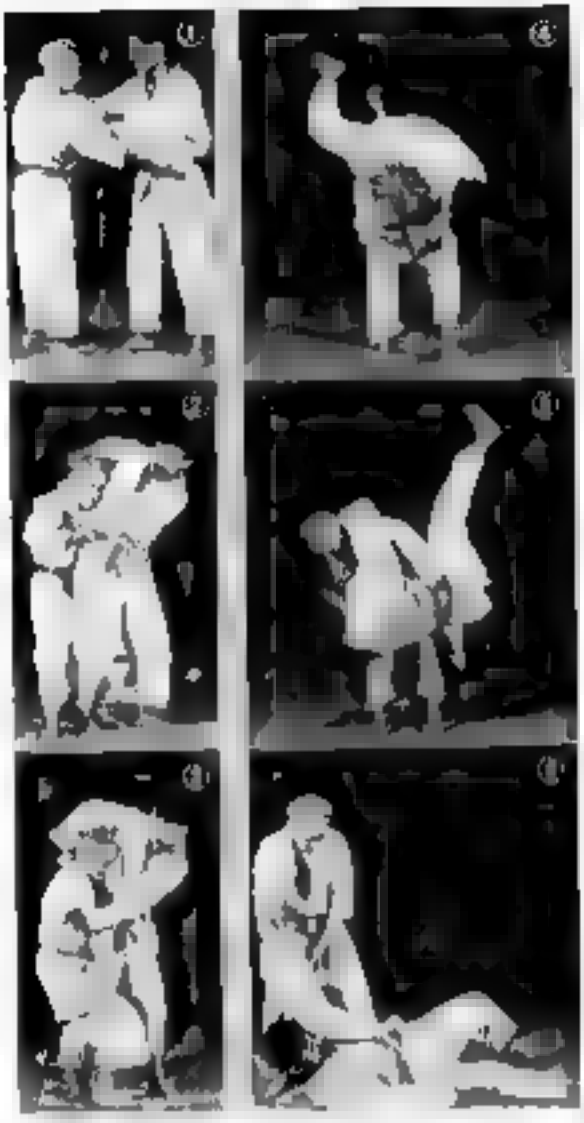
(Waist removing)

Gri

[illegible]

Practice

[illegible]



Remarks

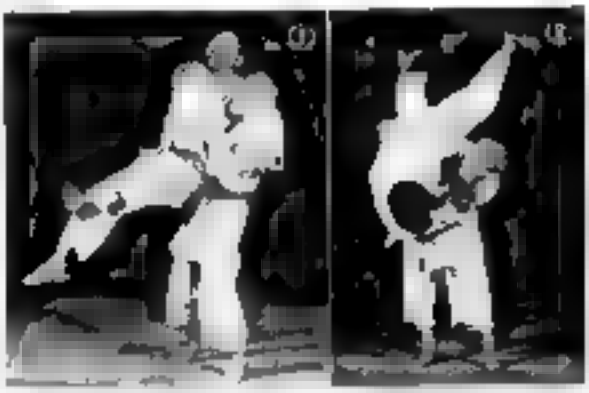
[illegible]

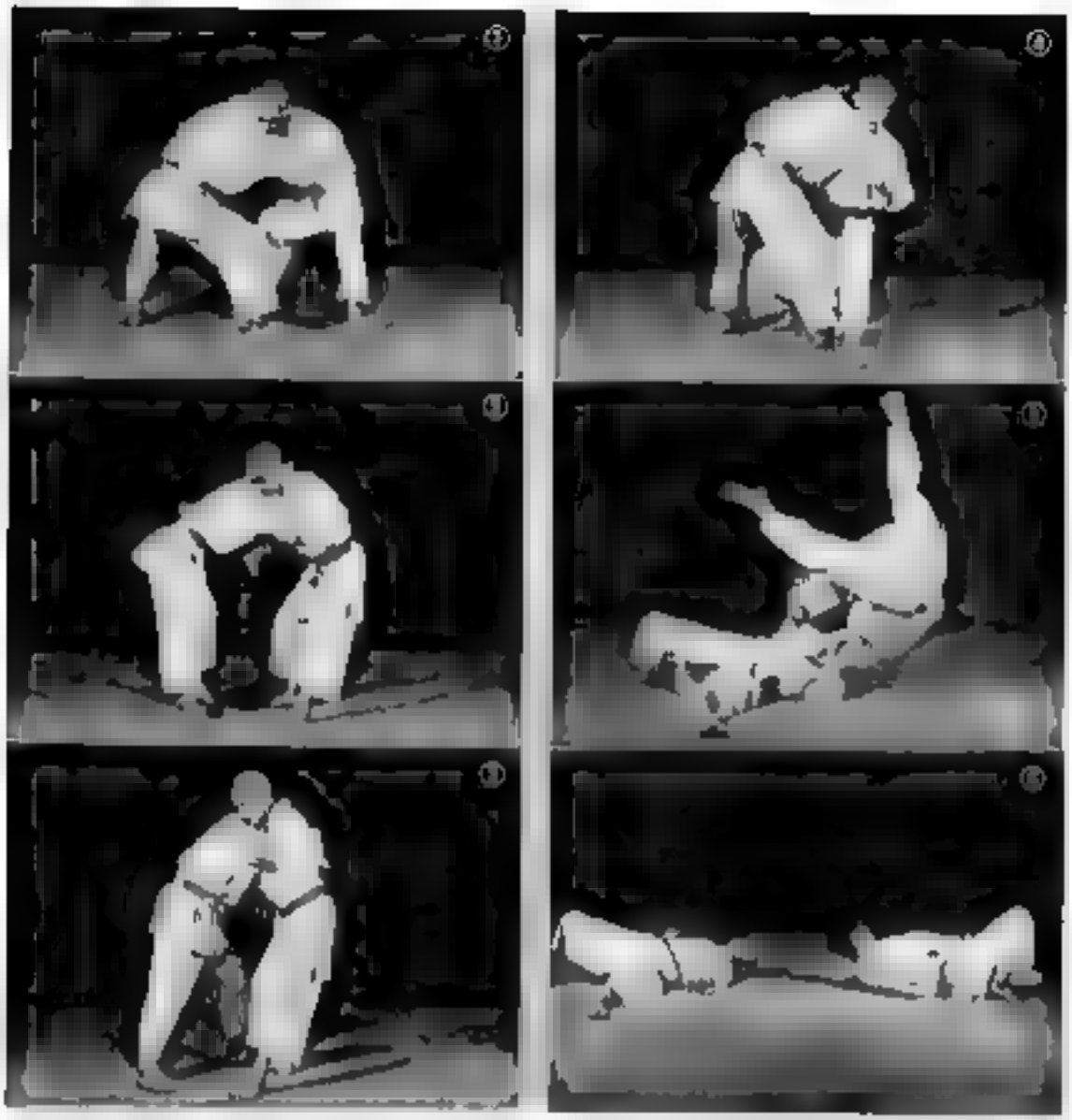
Gist

[illegible]

Caution

[illegible]



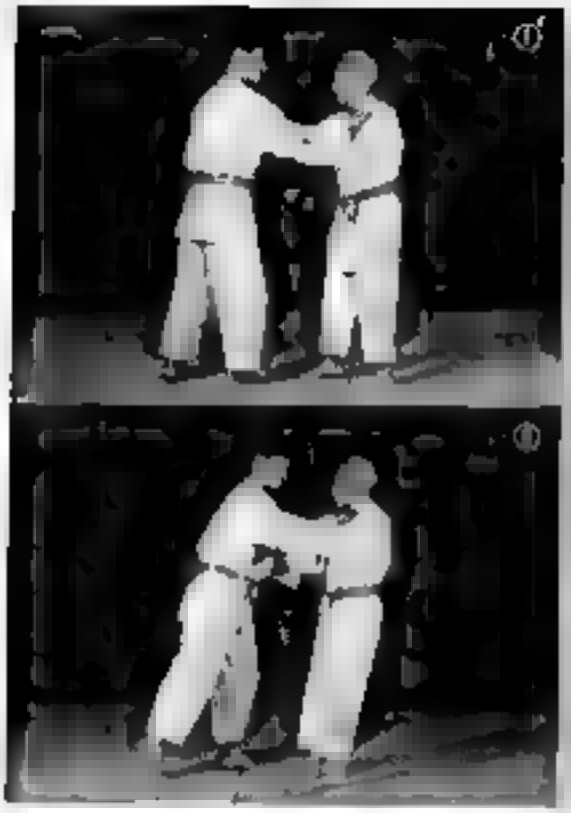


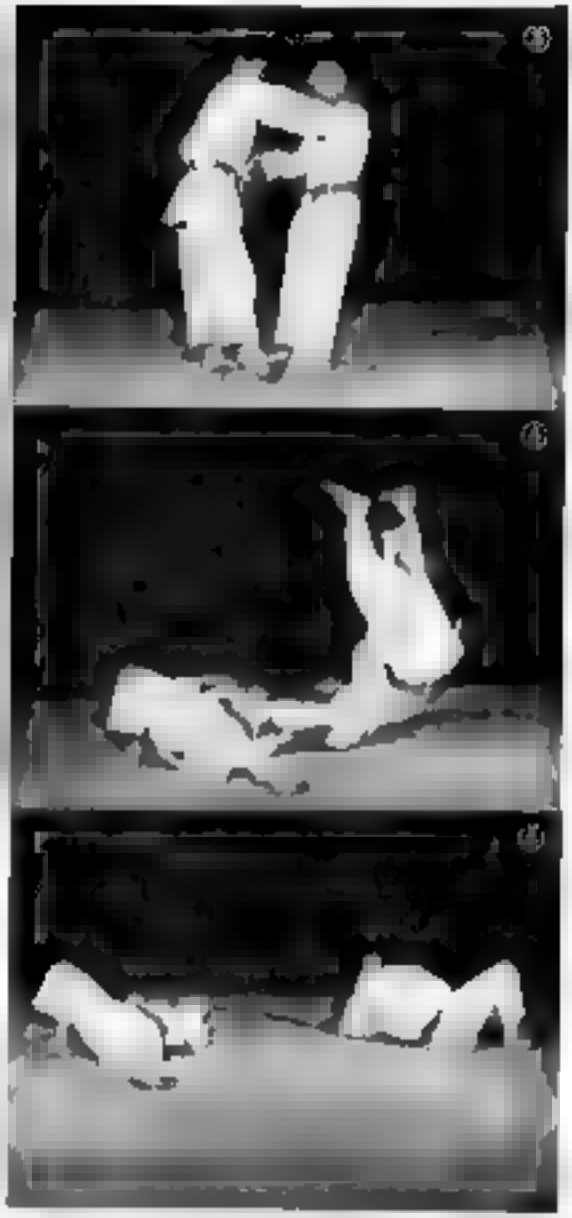
29. *Uchiwaza*

leaning crick

Get

[illegible] respect [illegible] with being in the [illegible] position [illegible] of being [illegible] shell against [illegible] four [illegible] [illegible] with [illegible] utilize his momentum [illegible] which he [illegible] [illegible] [illegible]

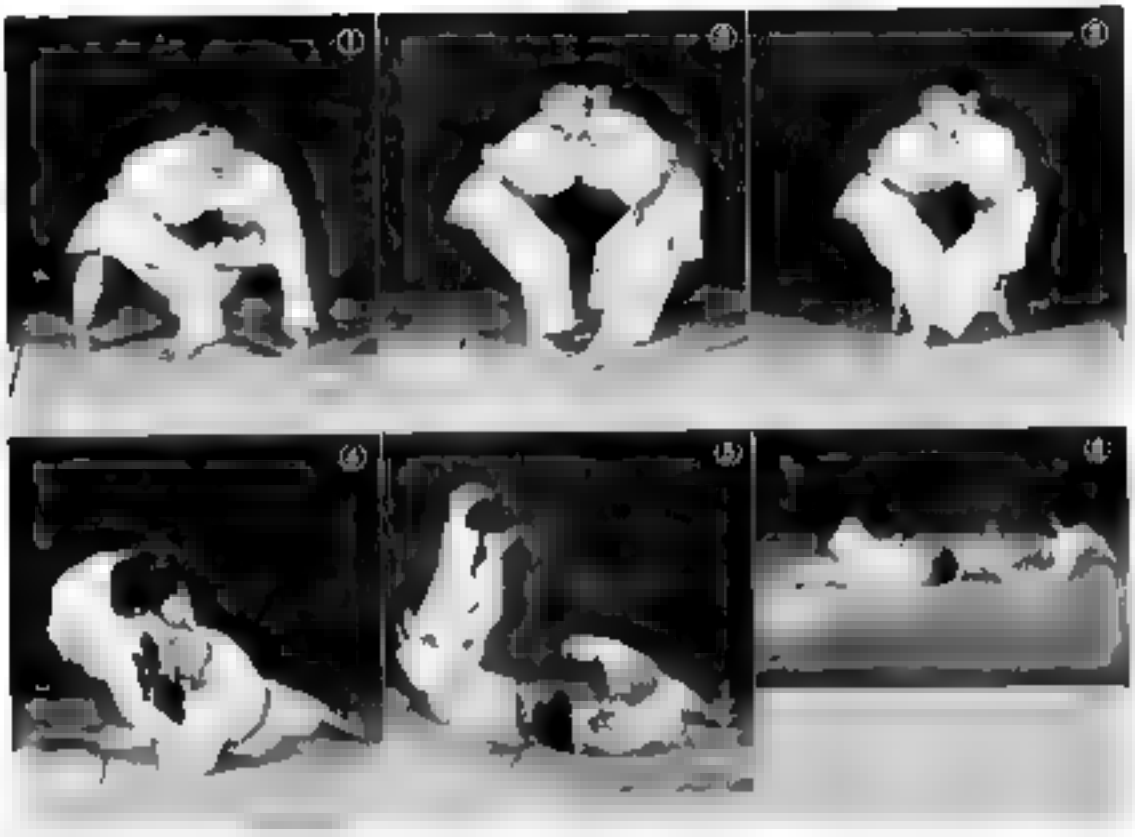




Cast

Caution

Remarks



40. *Tamentsah*

[illegible] Prosperity

Gist

[illegible]

Practice

[illegible]

Gist

[illegible]

Caution

[illegible]

Remarks

[illegible]

31 *Yoko-otoshi*

Side swapping

Grip

[illegible]

Practice

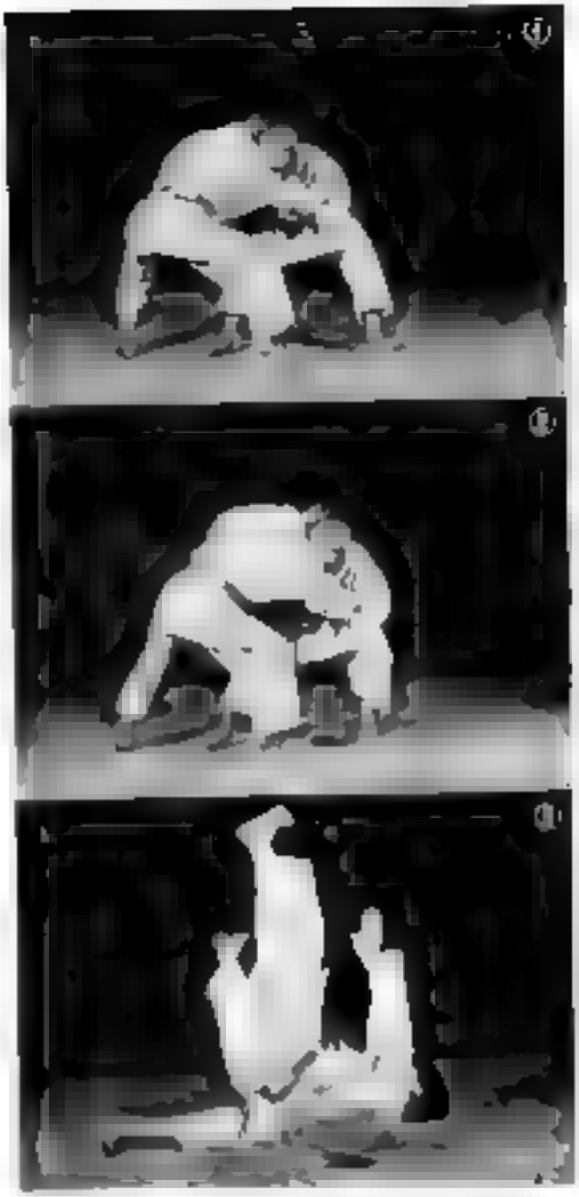
[illegible]

Grip

[illegible]

Comment

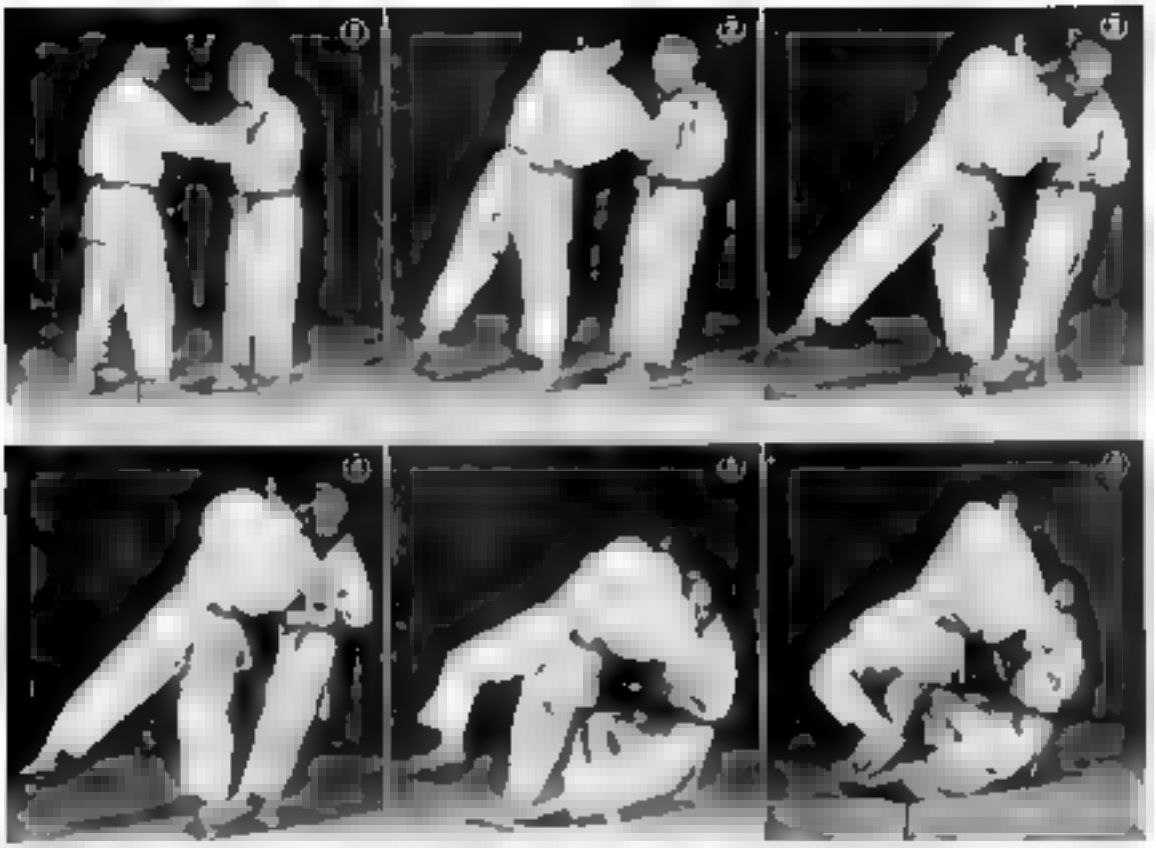
[illegible]



[illegible]

Remarks

[illegible]



12. *Yoko-gake*

Side sacrifice

Grip

[illegible]

Note [illegible]

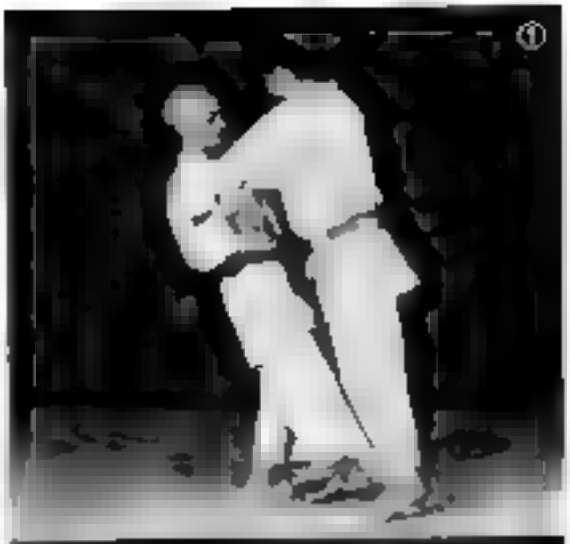
Practice

[illegible]

[illegible]

Grip

[illegible]



Caution

Remarks

THE 5TH PRINCIPLE

33. *Uranage*

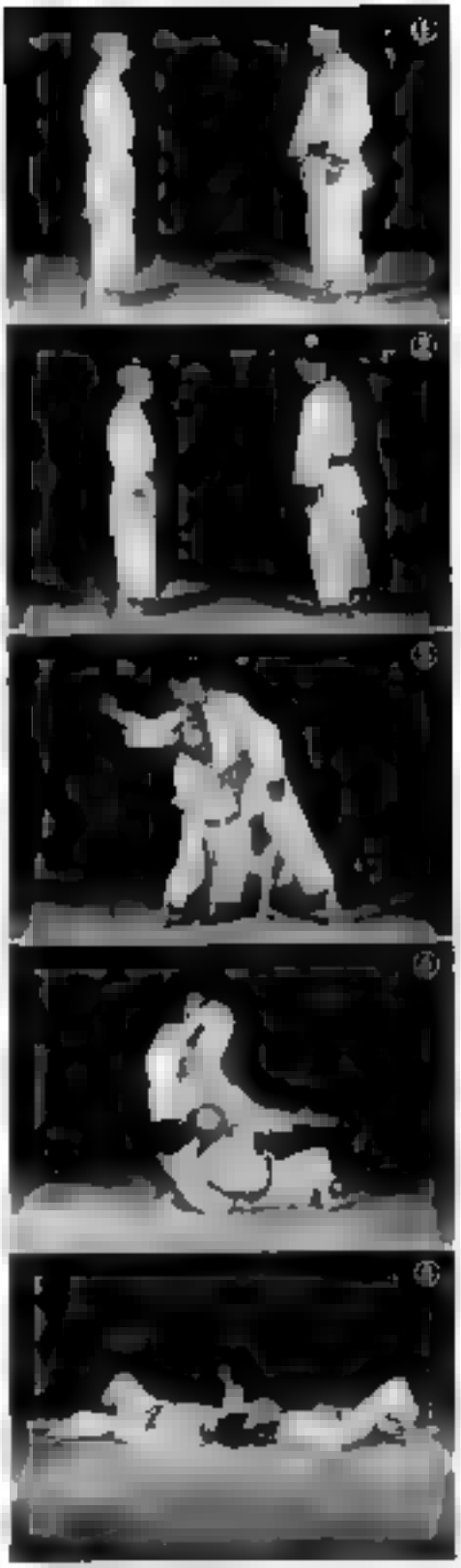
[illegible] throwing

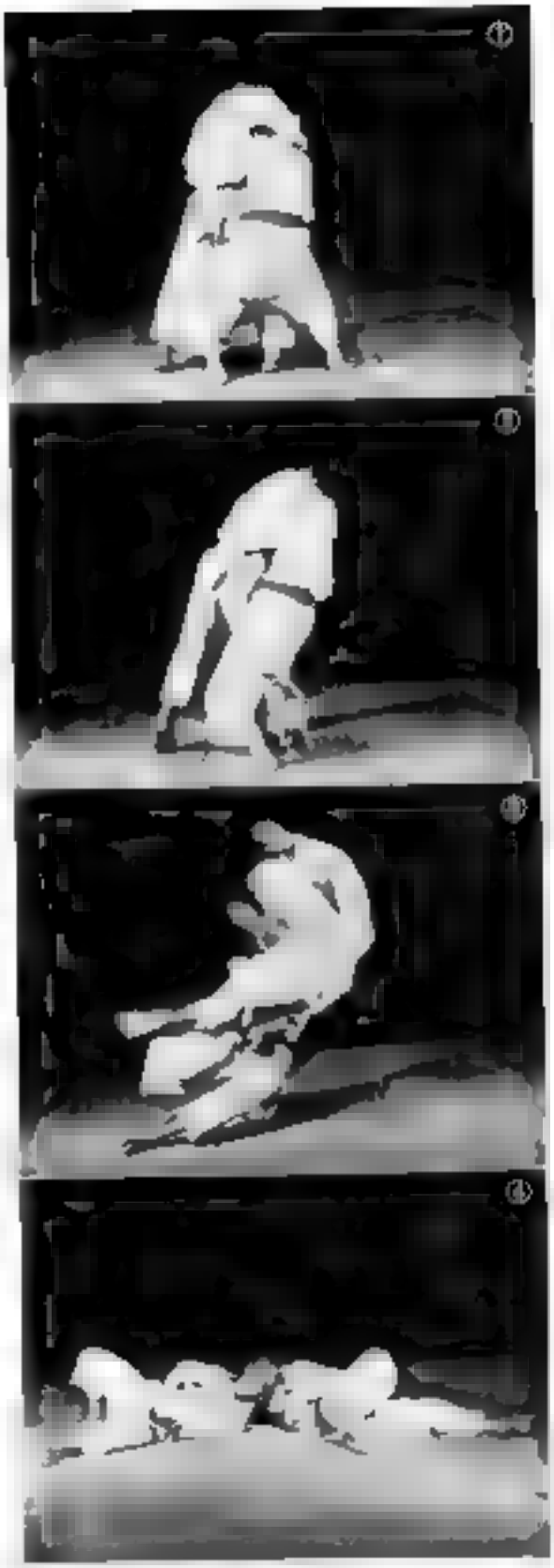
Gist

[illegible]

Practice

[illegible]





Gist

Caution

[illegible]

Remarks

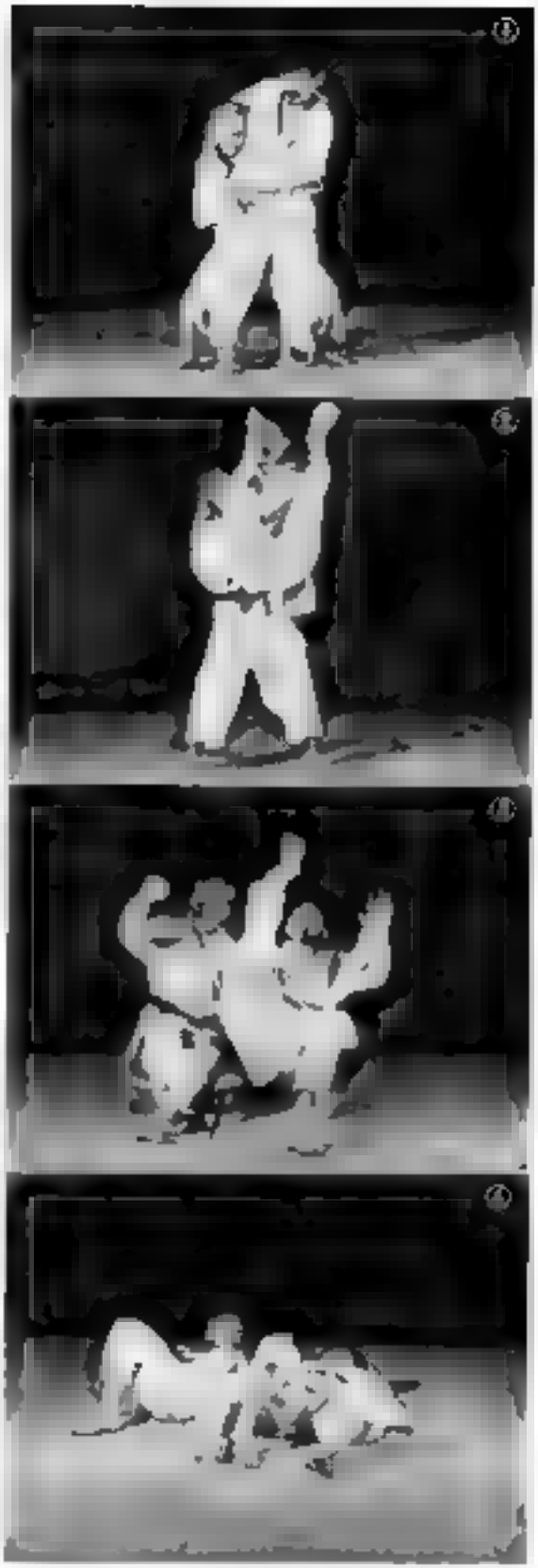
[illegible]

Caution

[illegible]

Remarks

[illegible]



34 *Sumotoshi*

Corner dropping

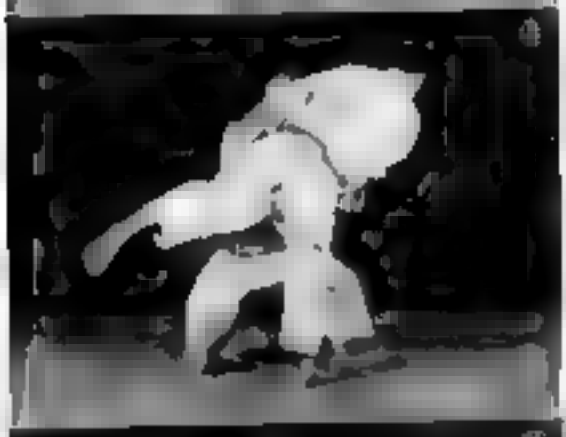
[illegible] throwing

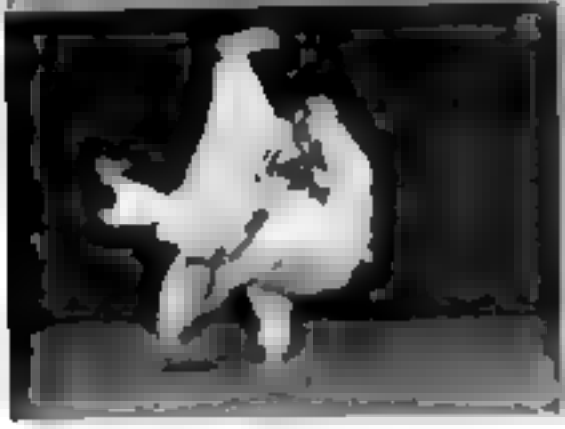
Cast

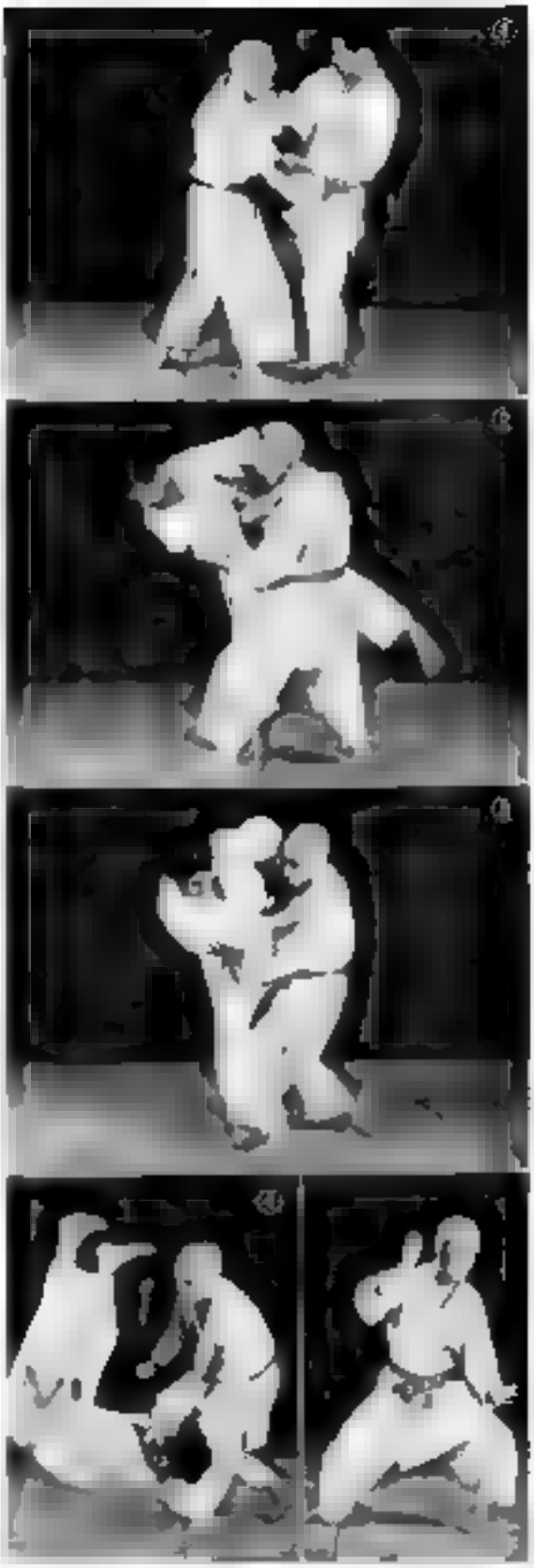
[illegible]

Practice

[illegible]







Function

Remarks

35. *Yokomakare*

Side parting

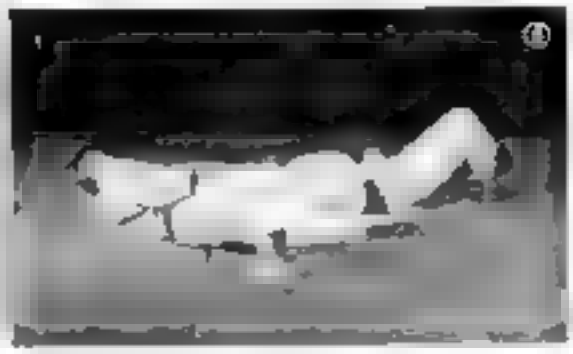
[illegible]

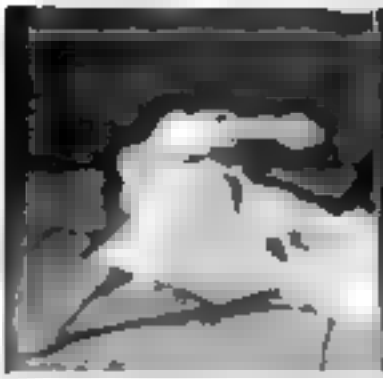
Preparation

[illegible]

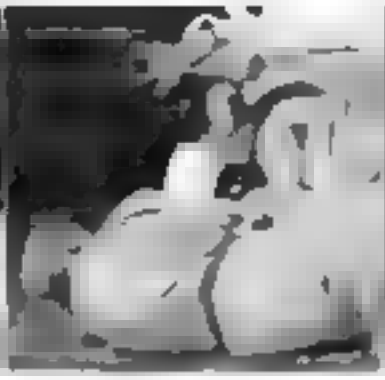
Goal

[illegible]





Your body must be half bending backward.



Note how your elbow is squared when throwing down the opponent

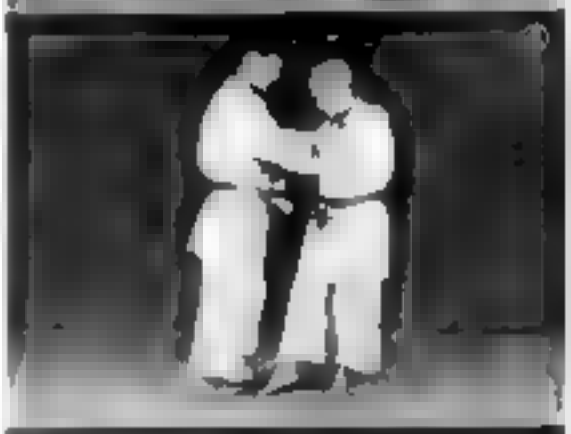
Foot position.

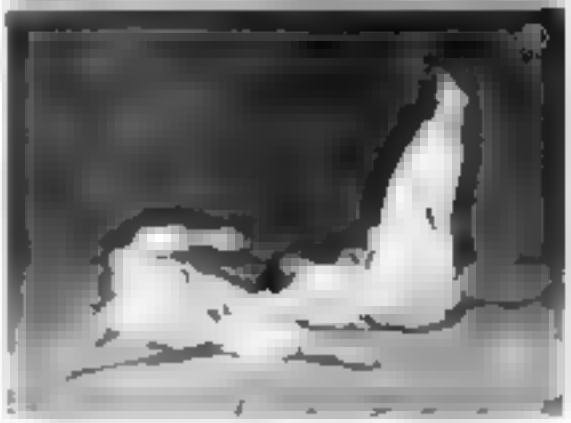
Caution

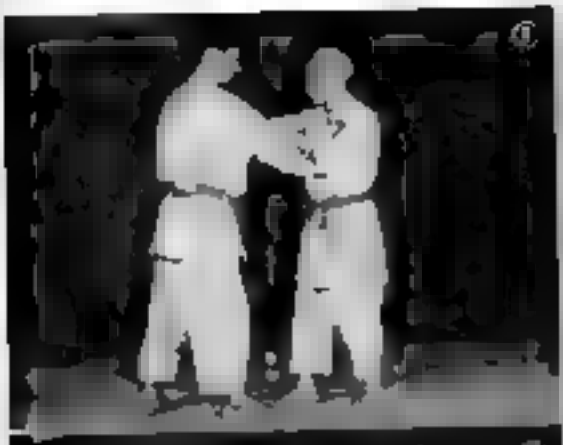
[illegible]

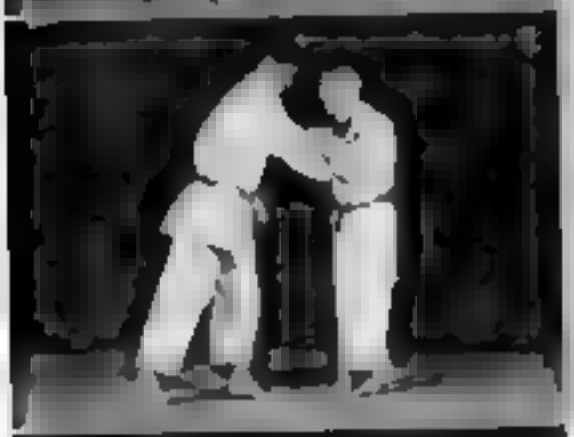
Remarks

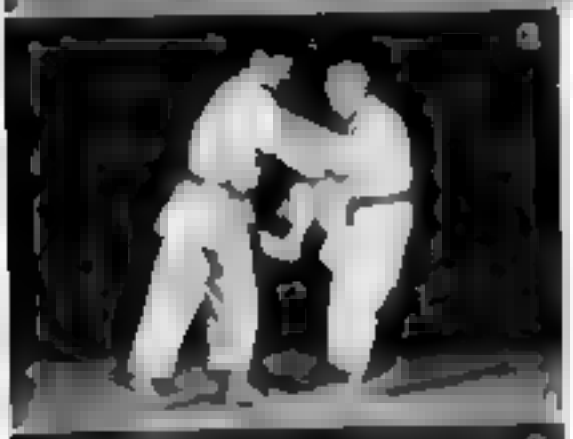
[illegible]

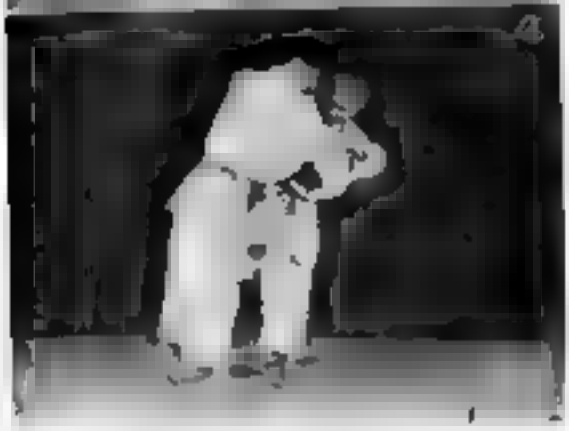












36 Ogurma

[illegible]

Cut

[illegible]

Practice

1 [illegible]

[illegible]

Cons

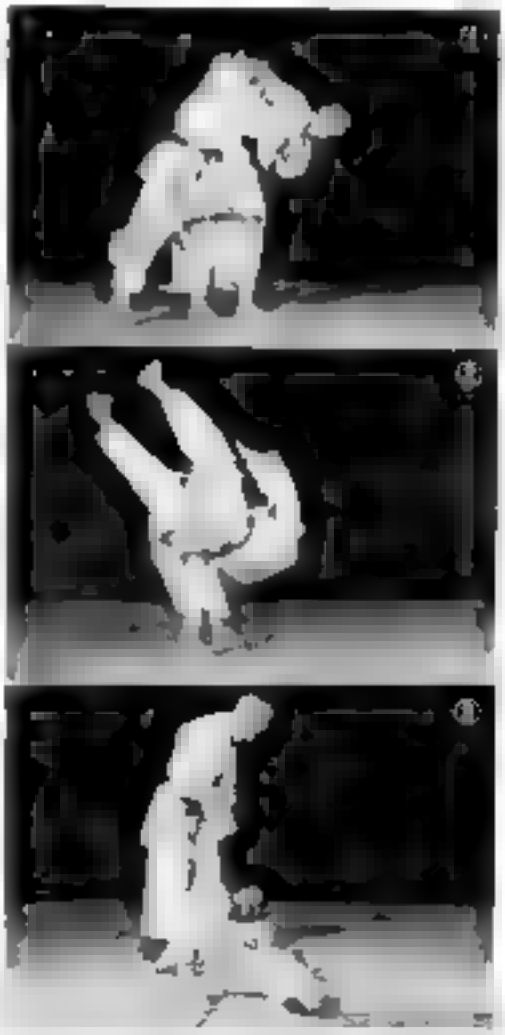
[illegible]

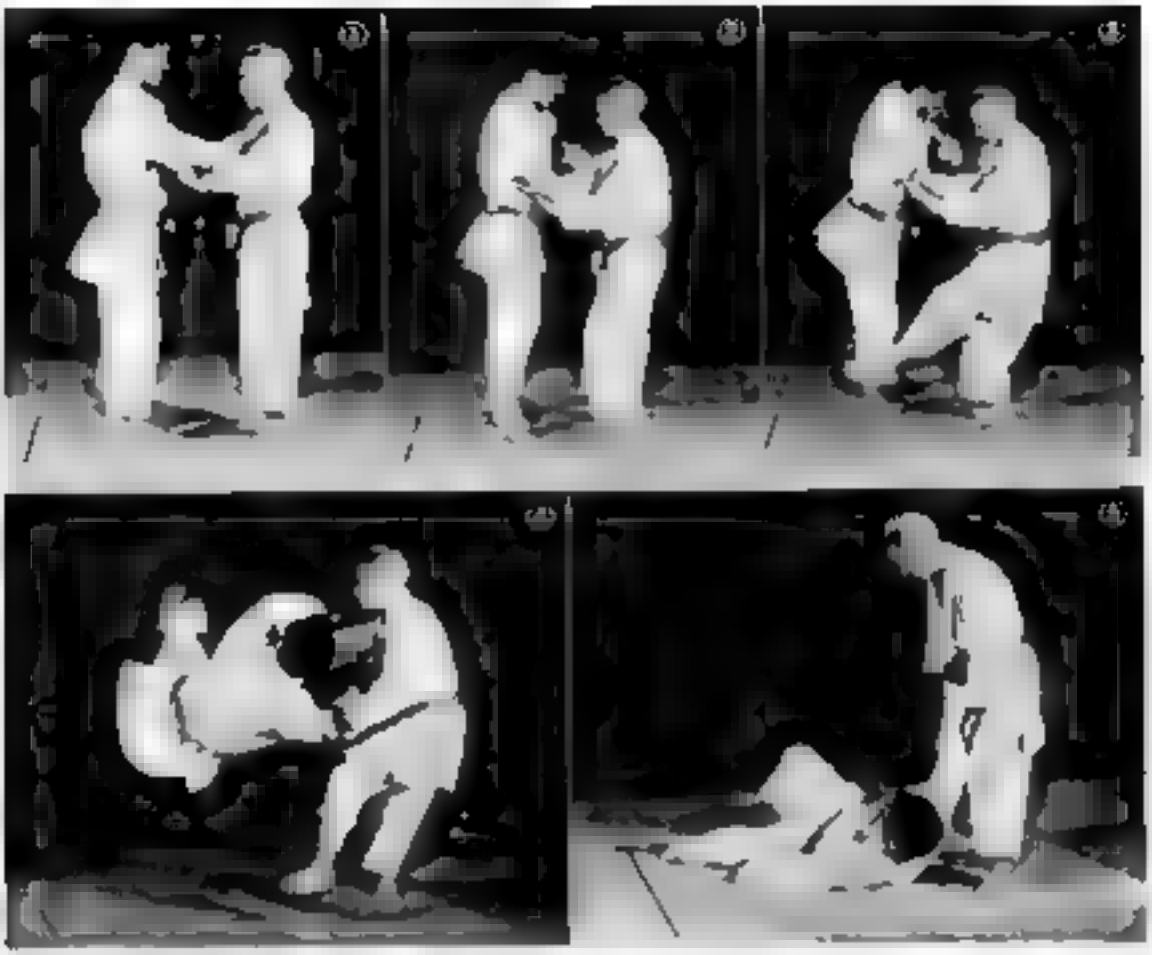
Caution

[illegible]

Remarks

[illegible]





37 *Okuri-ashibarai*

Sweeping foot sweeping

Gist

[illegible]

Suppose both are [illegible] in the right natural stance. When [illegible] and [illegible] hold in the left rear corner advance the right foot to his right with his [illegible] throw him down by sweeping the right foot with the sole of your foot or so to speak as a feeling of sinking up such as his feet in a standing stance [illegible]

Practice

[illegible]

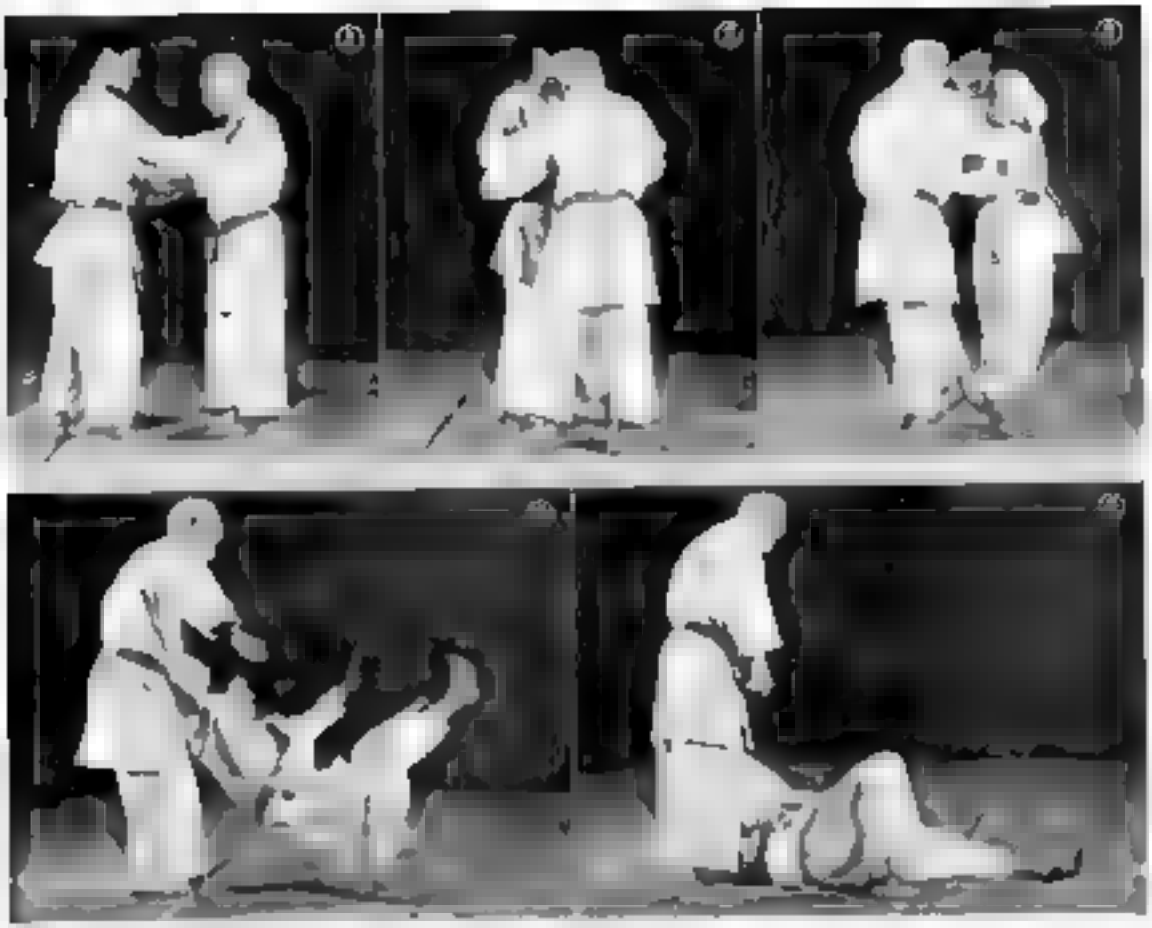
Both [illegible] the natural and proper [illegible] [illegible] and each [illegible] [illegible] [illegible]

[illegible]

[illegible]

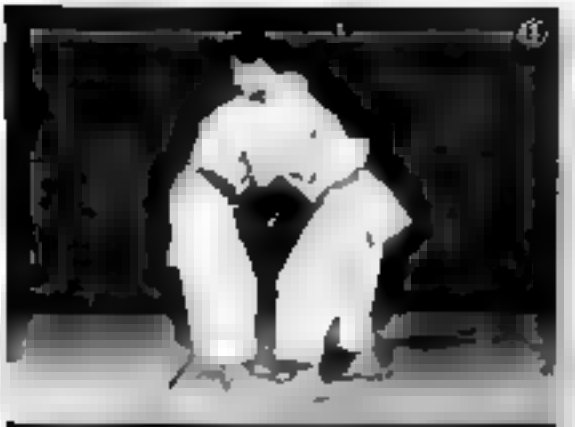
Gut

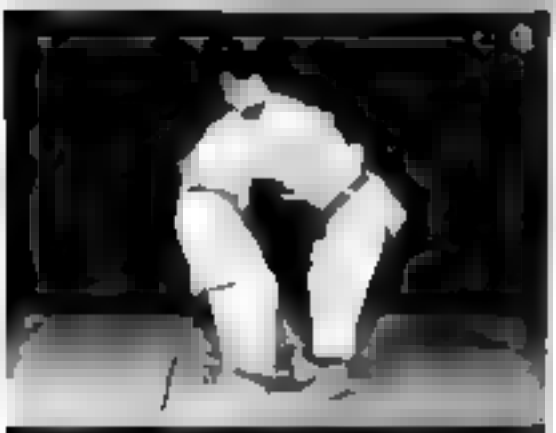
[illegible]



Cameron

Remarks





58. *Sumgaeshi*

Cast

Practice

left foot to step near your right foot up so as his right foot advances onward and his body is floated in his right front corner work your left hand pulling and raise up the right leg bring your body just to the rear in the moral form putting the right leg instep deep in his left inner thigh. The moment the backmost touches the ground when (4) spring him up so as he tumbles over your left shoulder down just to the rear strengthening the front point of the pickle (5, 6). This instant the left hand is kept embracing his right arm as it and the right hand (synchronizing with the action of the right foot springing up) pushes him up to the same direction. Thus done his right arm naturally will come out of your left armpit and will be thrown down splendidly. If he appears not to be moving in the four arm self-defense posture embrace and float him by dropping your waist slightly. And when he is broken in his right front corner the technique is to be applied by slipping your left foot into his thigh.

Gist

In feeling you get the moment you have floated him and broken his posture must be as it were that his falling body covers you who are just about to be broken. It is important to come in while dropping your backwaist. You must keep touching with him by embracing his arm with one hand and another hand resting on his backbone line.

Caution

In the four arm grip posture it is not advisable to take his belt because an unnatural strain is encountered either in floating or in pulling-in the opponent. Again, the beginner should be mindful of not touching the opponent's testicles when he kicks up his inner thigh.

Remarks

When the opponent would not move in the extreme four hand right self-defense posture your technique will often be effective by letting his right foot put in your thigh but in other cases not favorable.

39. *Katagurumo*
(Shoulder wheeling)

Thrust your hand into the opponent's inner thigh deep so as one of your shoulders is in a close touch with the lower end of his inner side abdomen when he is floated and the posture broken. Together with the momentum in the waist being stretched, this technique is a big art for tumbling him high over the head as if his body were drawing a circle.

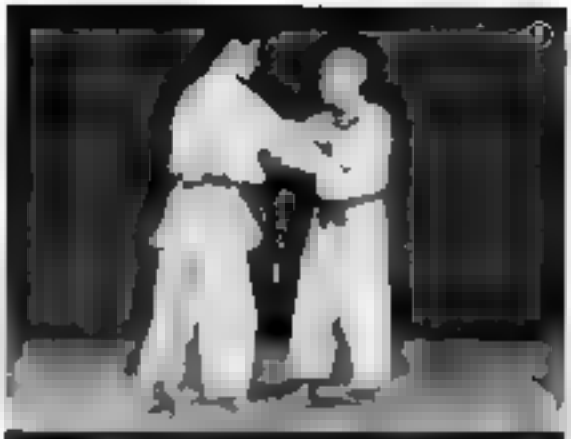
Practice

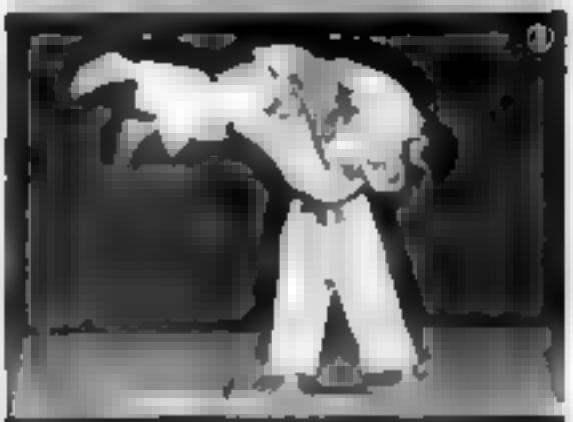
Suppose both are at grips in the right natural posture and the opponent is floated and broken in his right front corner move a little toward the left while controlling him so make his arms open. Dropping your waist thrust the right leg into his thigh a little thrust the right hand deep into his outer thigh through the inner side of his right waist so as the lower end of his right lower abdomen is in a close touch with your right shoulder (right ① 2, on page 116). With this movement put your head into the outside of his armpit the left foot must pull in beside the left armpit. Together with the movement of stretching the waist lift him up high with [illegible]

If he advances to your left foot and the balance is getting broken by your action of breaking his belt (1) you can throw him down as explained above by dropping yourself and pulling him in (2, 3, 4). And if you apply the technique when there is much space between the two, set your right foot into his thigh while pulling and floating him to his right front corner. At this moment edge your left foot to the outside of his right foot tip and lift up and throw the opponent by stretching the waist utilizing the knack produced.

Gist

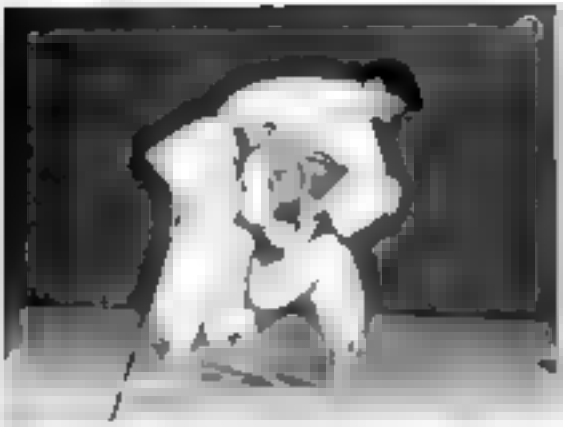
In throwing down it is important to float him so as his armpits open. Furthermore important is it to bear him up with the shoulder put in following the stretch of waist and strength is needed in the neck bending backward slightly.

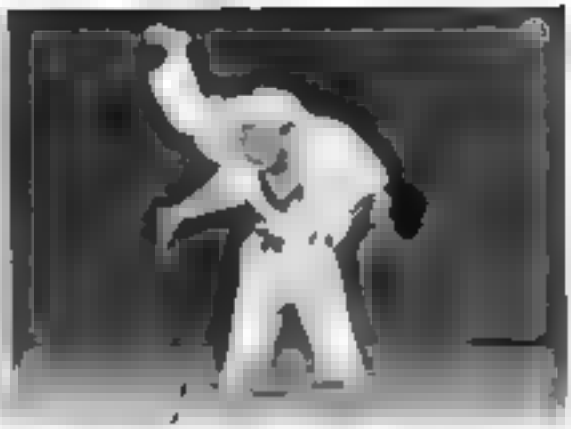




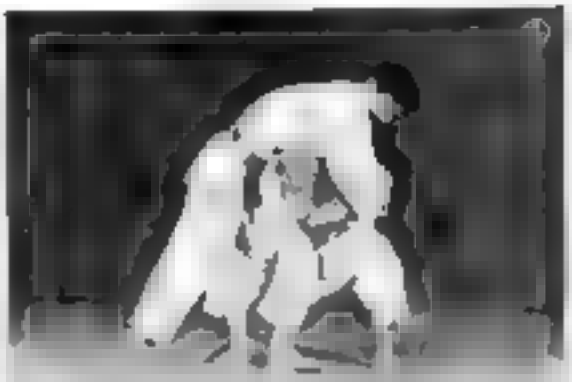
Caution

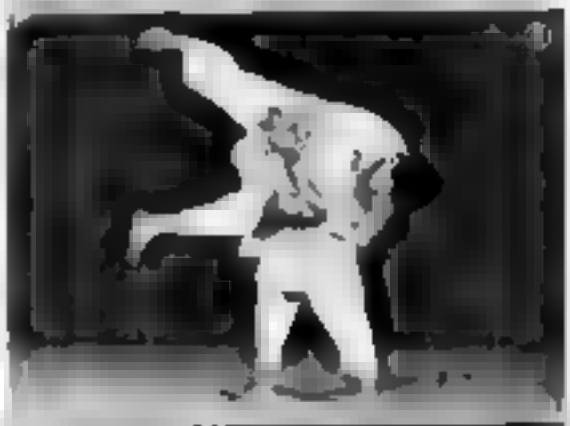
[illegible]

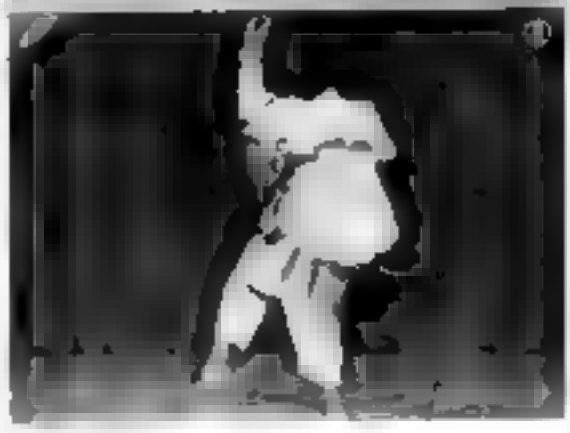




Remarks







40. *Sotomakitsuma*

Exterior rolling

[illegible]

Gist

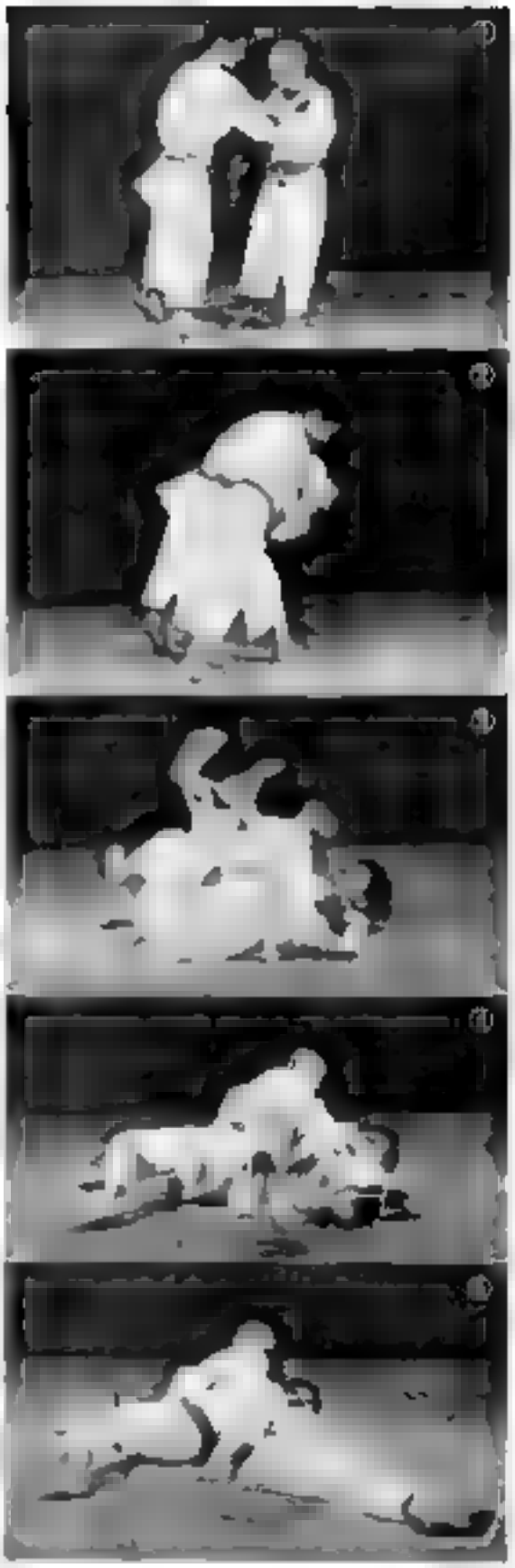
[illegible]

Practice

[illegible]

Gist

[illegible]

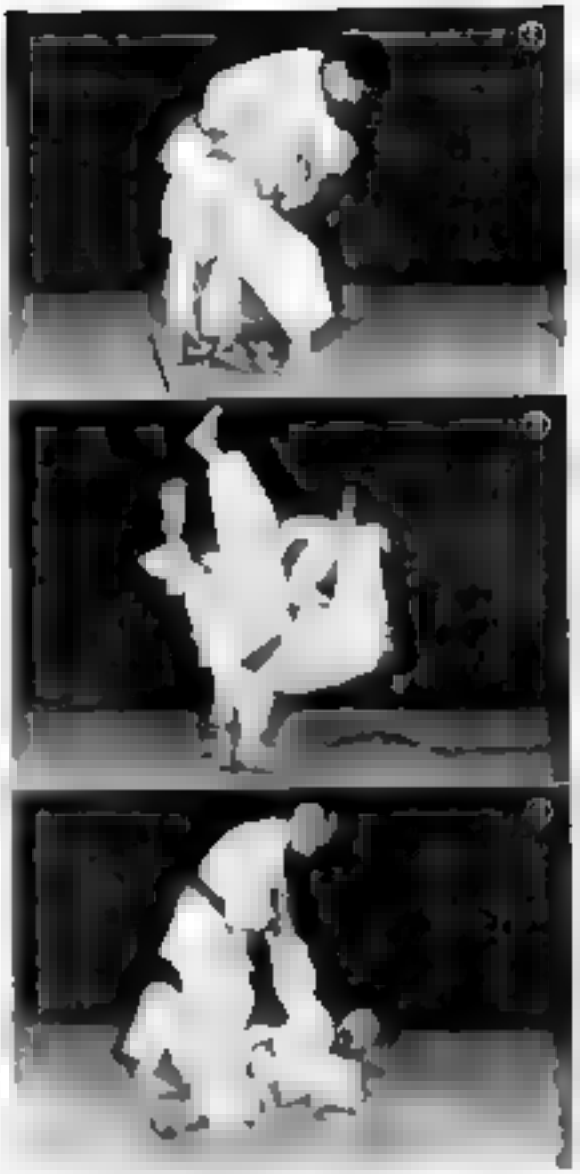


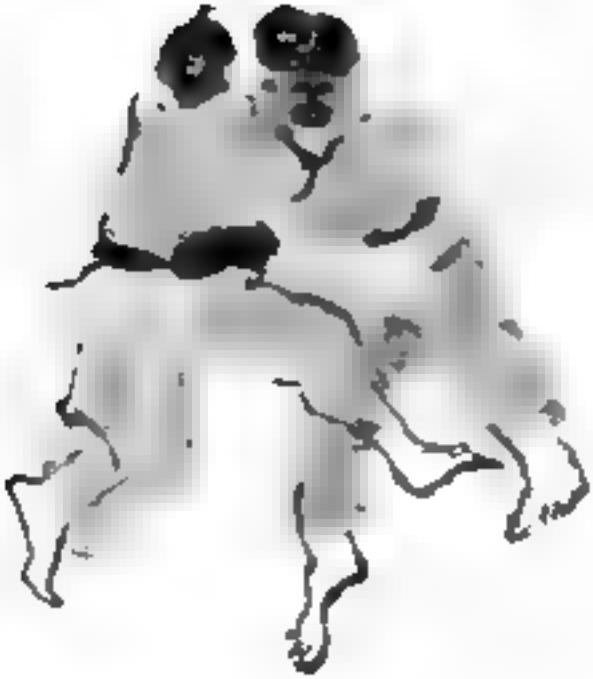
Caution

[illegible]

Remarks

[illegible]





KATAME-WAZA

Katame-waza
(Downholding and wringing)

Katamewaza is the general term of *Osaekomewaza* (downholding trick), *Shimewaza* (wringing trick), and of *Kansetsewaza* (joint trick) under two classes—*Yoshiwaza* and *Nawawaza* (stand trick and tying trick).

Katamewaza occupies one of the all important positions of *Judo* technique, and together with stand trick this is indispensable for training, mental and physical.

The mutual help of *Katamewaza* tricks affords the cardinal principle due to the reason of *Ju*, and serves the purpose of victory. In another explanation, according to the opponent's movement a quick shift is made from one form of *Osaekomi* to another, from wringing to joint trick, or on and on by turns.

Kesagatame

Kesagatame consists of *Hongatame*, *Kesaokigatame*, *Ushirogatame*, and *Dragatame*. The following are the explanation according to each of the four forms:

41. *Hongeugatame* or *Hongesa*

Gist

[illegible]

Manner

[illegible]

Gist

[illegible]

Caution

[illegible]

42. *Kuzushi-hesagatame* or *Kuzushegesa*

[illegible]

[illegible]

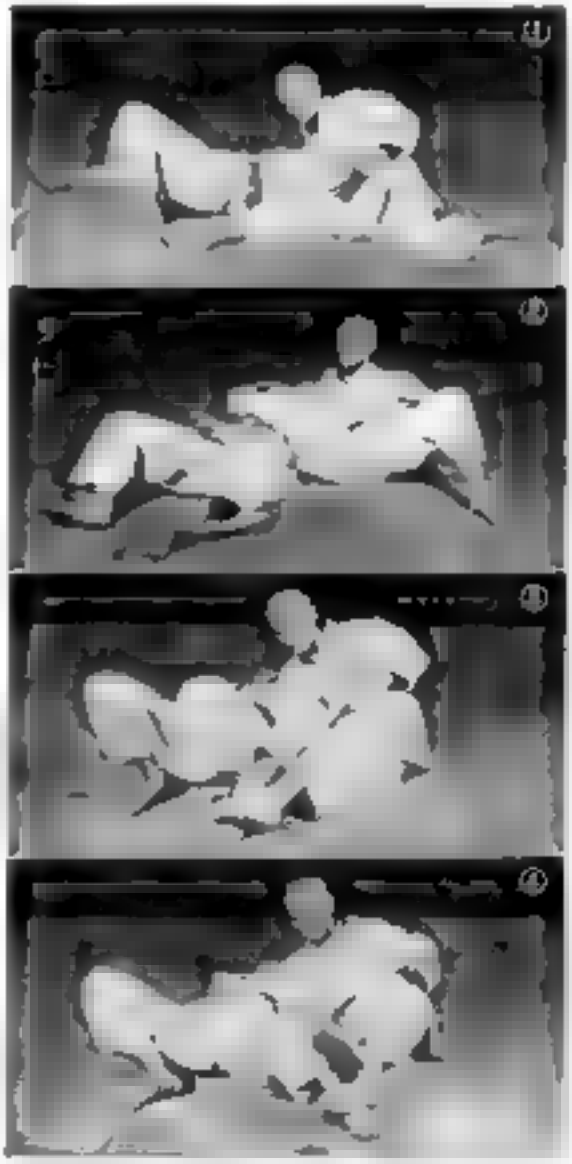
[illegible]

[illegible]

[illegible]

44. *Ichimonjenage* or *Ichimonjesu*

[illegible]

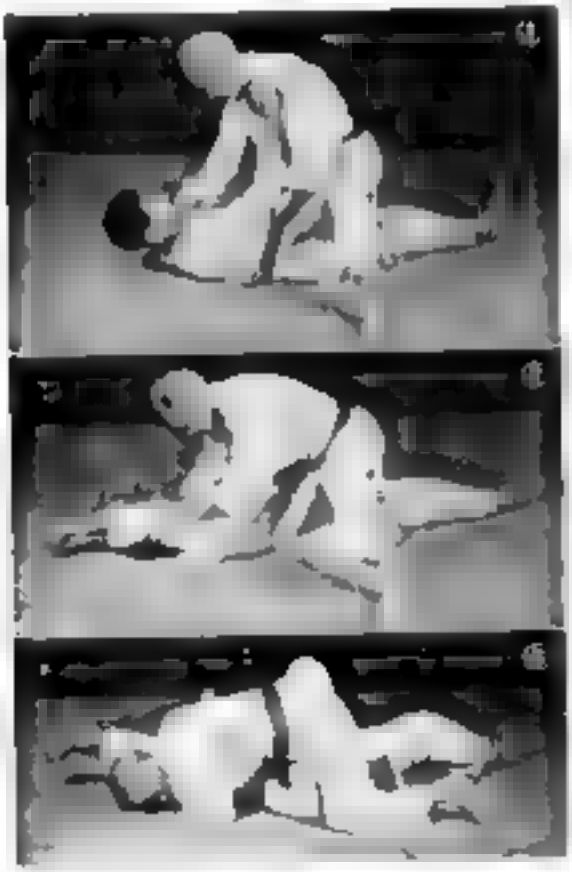


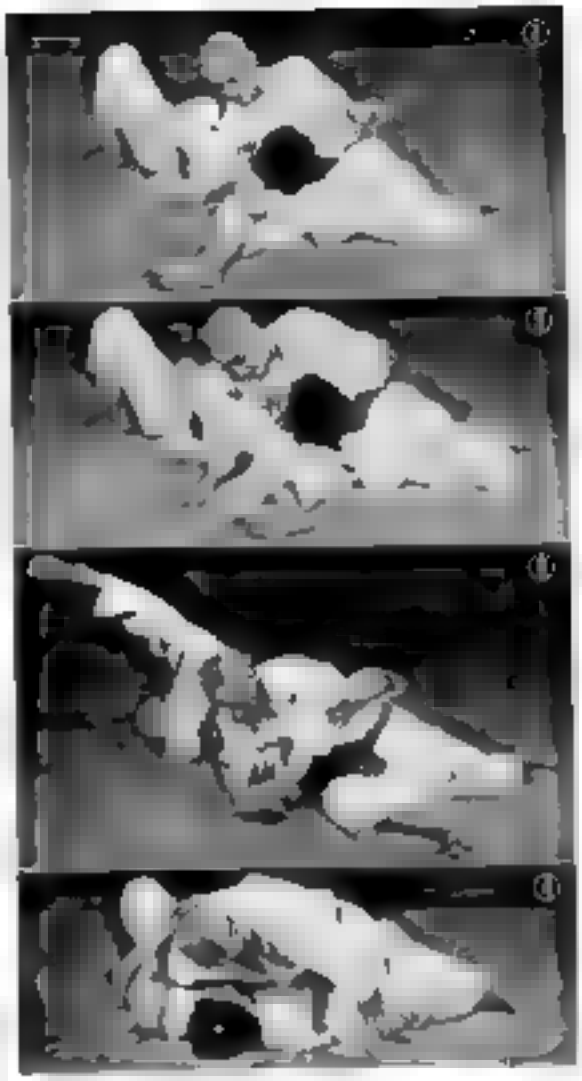
44 *Ura kasagatame* or *Uragesa*

[illegible]

Comment

[illegible]





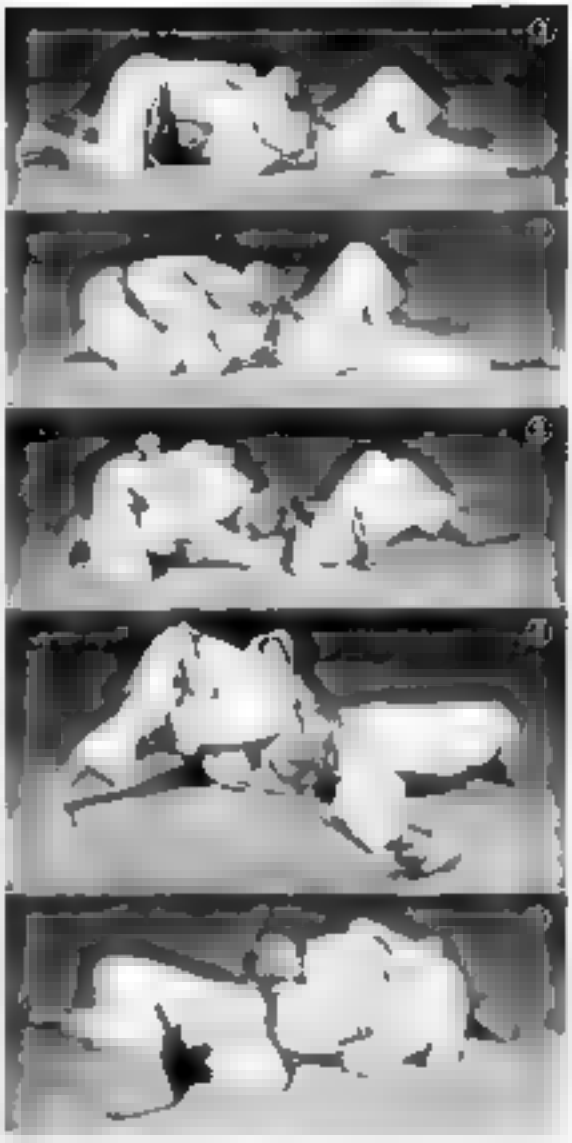
45 *Kutugatame*

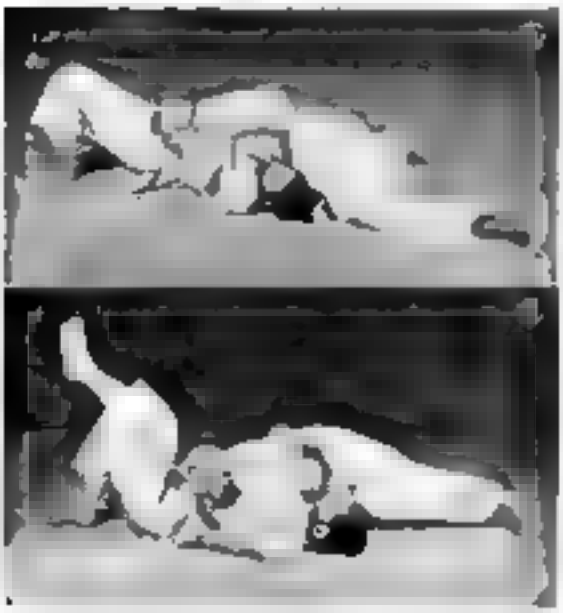
[illegible]

Gist

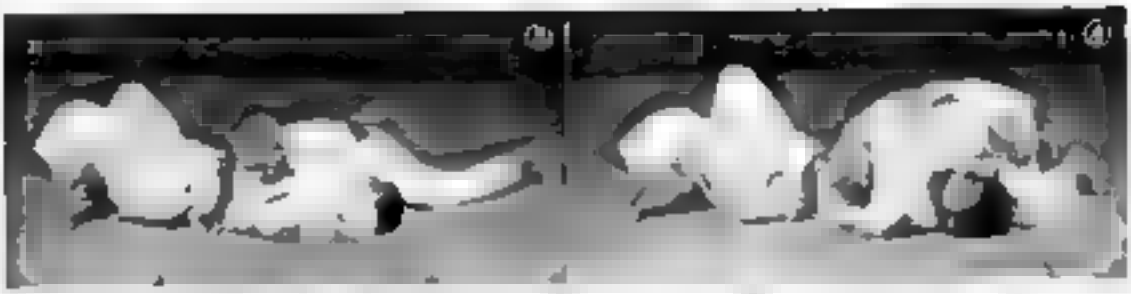
[illegible]

46. *Kami-shihogatame*





47. *Kuzushi-kami-shihogatame*



[illegible]

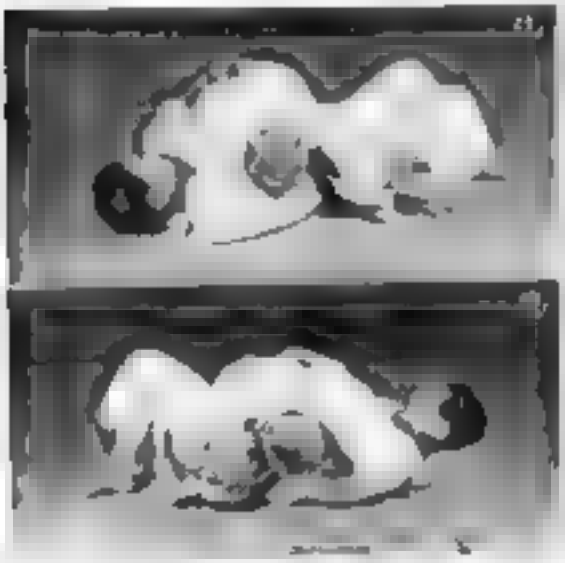
Comment

[illegible]

[illegible]

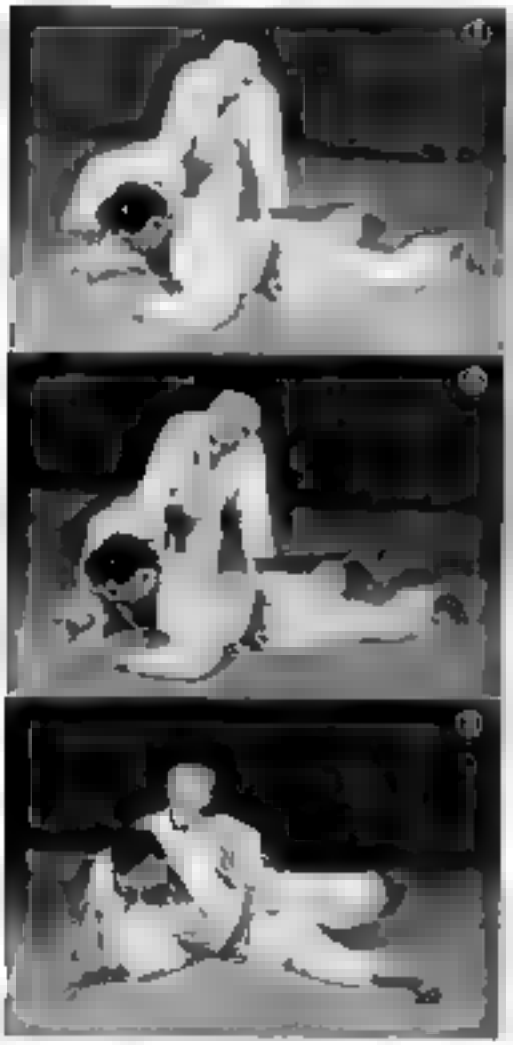
P.S.

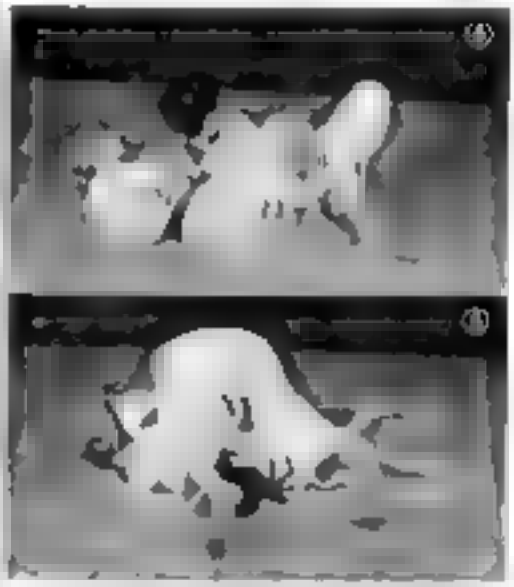
[illegible]



48 *Yoko-shihogatame*

[illegible]





49 *L'agataine*

50 *Tate shihogatame*

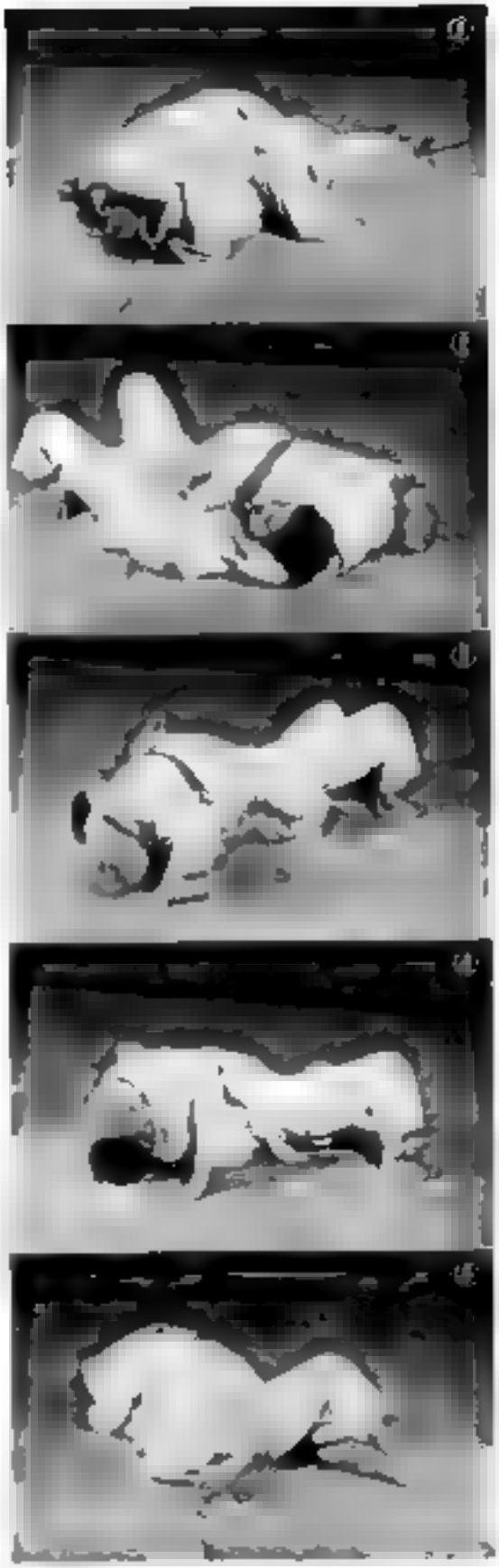
[illegible]

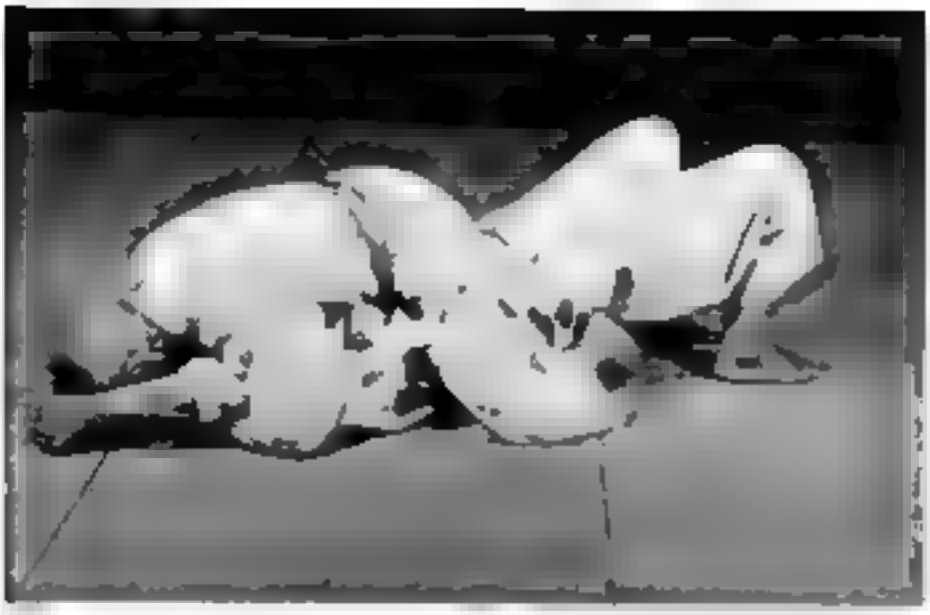
Gest

[illegible]

Tate-shiho-gatame [illegible]

[illegible]





51. *Kuzushi-tateshihogatame*

[illegible]

Remarks

[illegible]

Caution

[illegible]

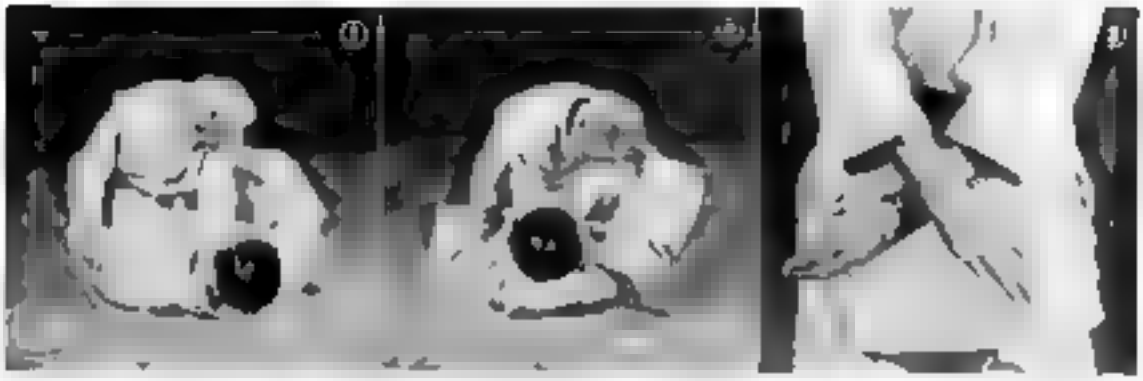
SHIME Wringing

There are two sorts of wringing: one is throat wringing and another body trunk wringing. To bring a player to a suspended animation it is proper to wring with hands, yet sometimes wringing with hands and legs will prove effective. Either in a standing or in a lying trick, except wringing on the side it is rational to wring the front or the back. Anyhow, the purpose is to make a form in which he is unable to make change, to make his attacking strength impossible, or to disable him to escape away by holding him down by wringing him with the legs. Trunk wringing is to hold down the trunk of body so strongly as he is unable to bear pain.

52. *Juji-shime*

Cross wrenching

[illegible]



Kuzure-juji-shime

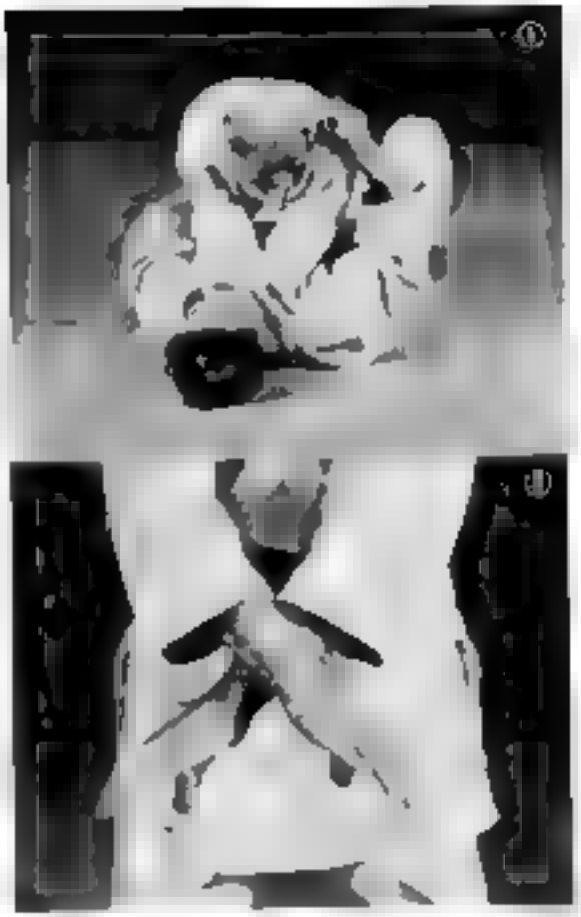
Unusual cross wrenching

[illegible]

Gyaku-juji-shime

Reverse cross wrenching

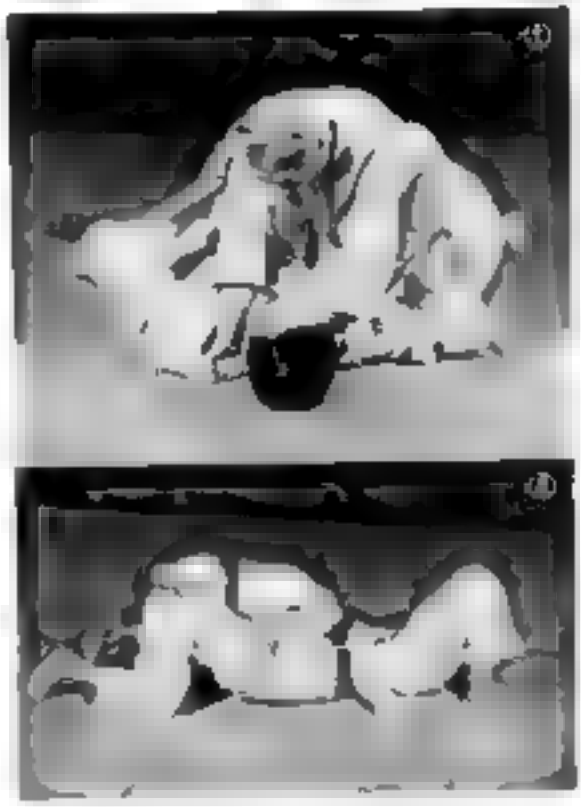
When [illegible]



Nami-jujishime

(Ordinary cross wrapping)

[illegible]



Ura-jujishime

(Reverse cross wrapping)

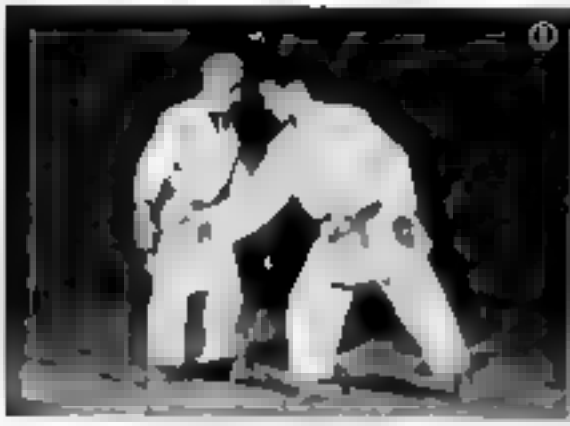
[illegible]

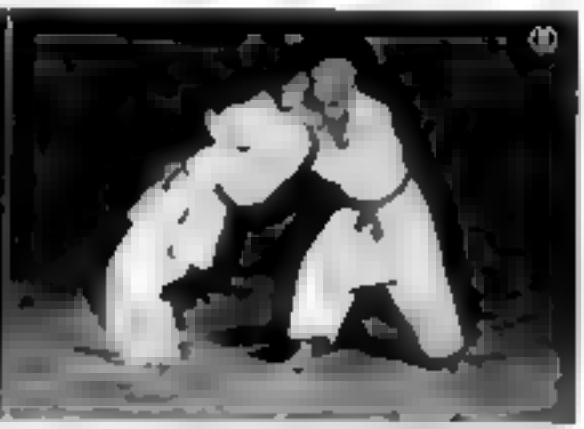
53. *Hadakajime*

Naked wringing

Gist

The [illegible] wrestler [illegible] the opponent [illegible] his [illegible] without resistance. He [illegible] the [illegible] standing [illegible] the [illegible] the opponent [illegible] [illegible] the [illegible] making [illegible] the [illegible] and [illegible] the [illegible] way.

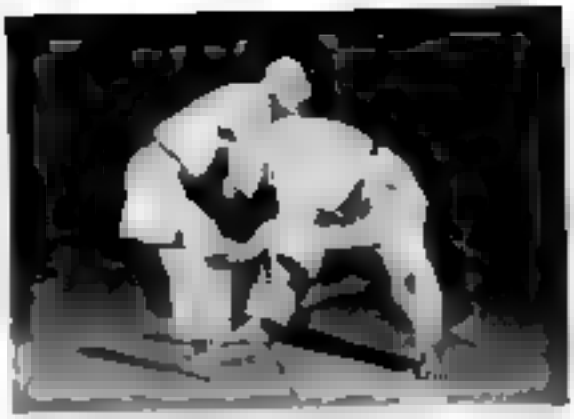




The first manner

[illegible] the standing [illegible] wrestler [illegible] the [illegible] [illegible] [illegible]

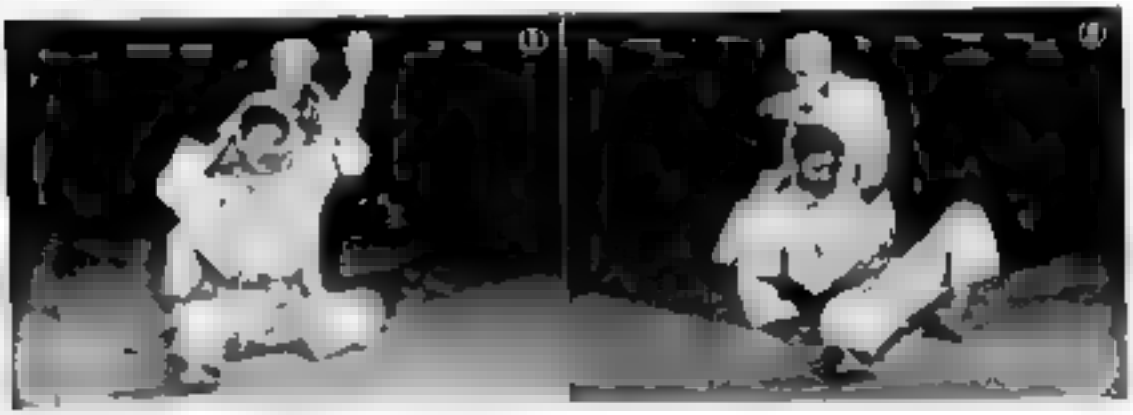
hand to his [illegible] shoulder. The moment his right palm [illegible] of your left forearm at his left shoulder and [illegible] your head and throat. Your left hand [illegible] the stage with his [illegible] the wrist. Then [illegible] will [illegible] your [illegible] the rear and pressure [illegible] the right shoulder.



Mae-hadakajime

Frontal nude wrestling

When he [illegible] your [illegible] shoulder, where [illegible] the stage with [illegible] of strength. The moment the [illegible] where [illegible] of his [illegible] right [illegible] the knee. The [illegible] will be [illegible] with a [illegible] of [illegible] the stage that will make [illegible] his [illegible] strength. [illegible] a [illegible] will be [illegible] the [illegible] the stage [illegible] the throat as [illegible] and [illegible] will stay at [illegible]



54. *Katahajime*

As shown [illegible] knee down behind the opponent's [illegible] with your right knee [illegible]. Thrust your right hand to his throat over his right shoulder and grasp the left [illegible] rise. Bring your left hand to the rear and through the lower armpit and over his left arm. Here, by the left hand [illegible] upon the right is more effective. And never your body [illegible] the right shoulder towards the other [illegible] and the left knee and the right [illegible]. Then by pulling and twisting the right arm your technique will be [illegible].

P. S.

In the above case, due to [illegible] will be possible even without hanging the posture of your legs [illegible] and [illegible] not [illegible] hanging them as indicated. Your movement will be more natural and [illegible] more strength.

Best chances to use this technique are when you [illegible] both hands down at his back either in the [illegible] or the lying [illegible]

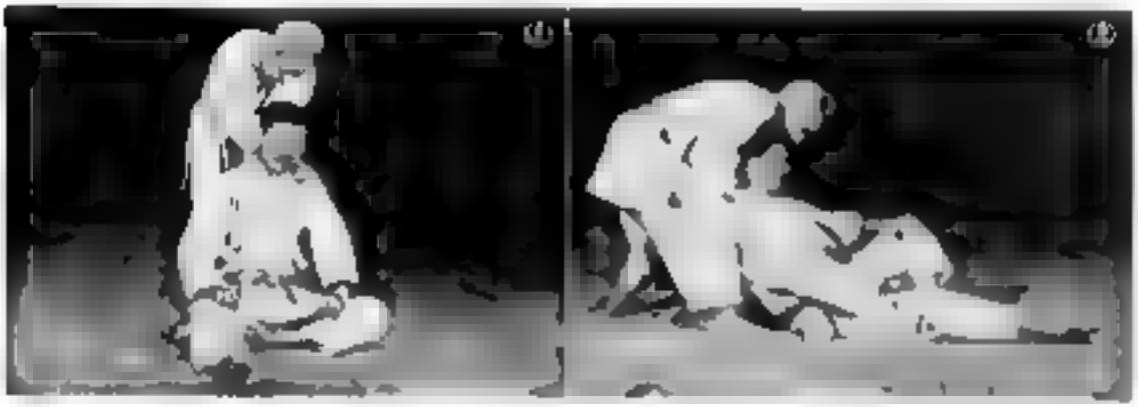
55 *Ryutejime*

[illegible] Wrapping

[illegible]

Another manner

[illegible]



56. *Sodegurama*

Sleeve Winding

[illegible]

behind him [illegible] shoulder [illegible] his [illegible] and [illegible] body a [illegible] projecting [illegible] Then [illegible] with hands [illegible] the [illegible] [illegible] [illegible]

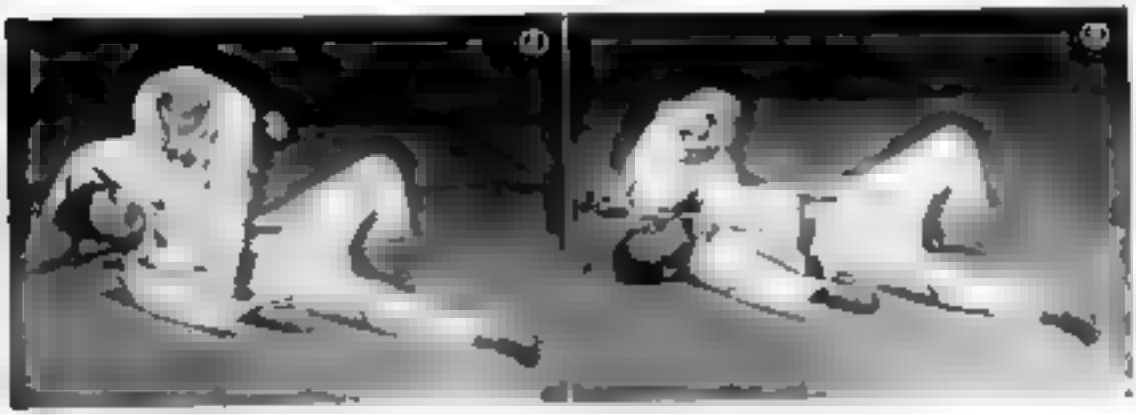
57. *Tsukkomiyame*

[illegible]

[illegible]

Another manner

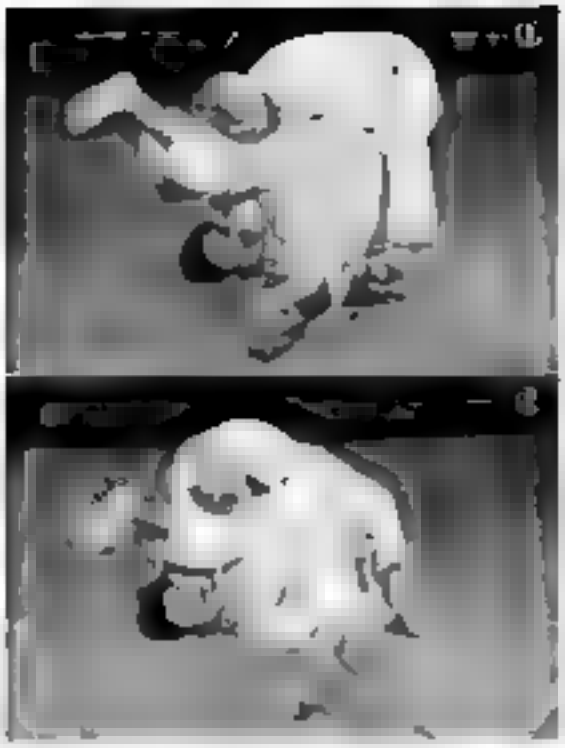
[illegible]



58. *Katatejime*

One-hand wringing

[illegible]



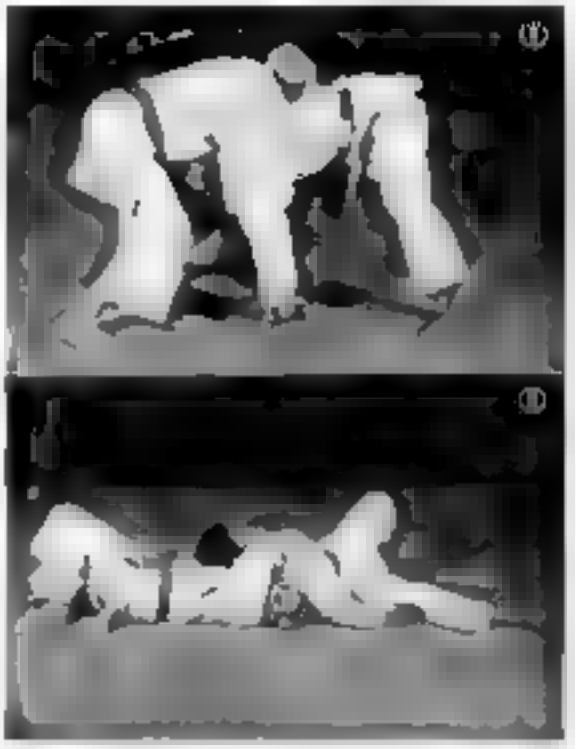
Different form of *Katatejime*

[illegible]

59 *Tamanejime*

Strangulation by twisting the testicles

[illegible]



60. *Hasamiyme*

[illegible] twelve night

[illegible]

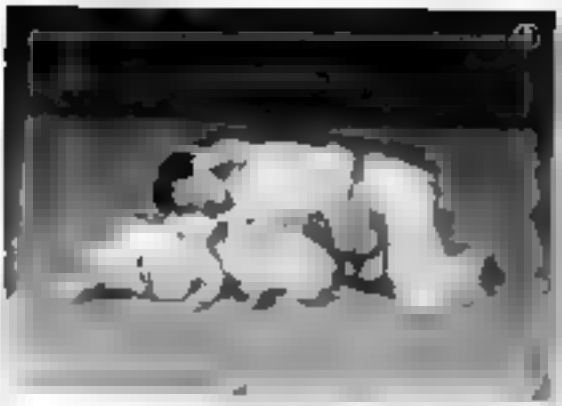
61. *Okuriyume*

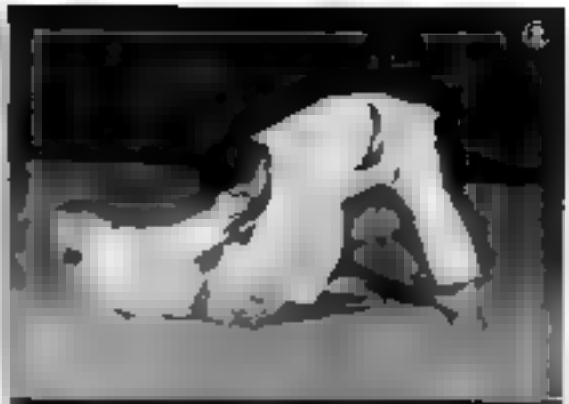
[illegible]

[illegible]

In the long track

[illegible]

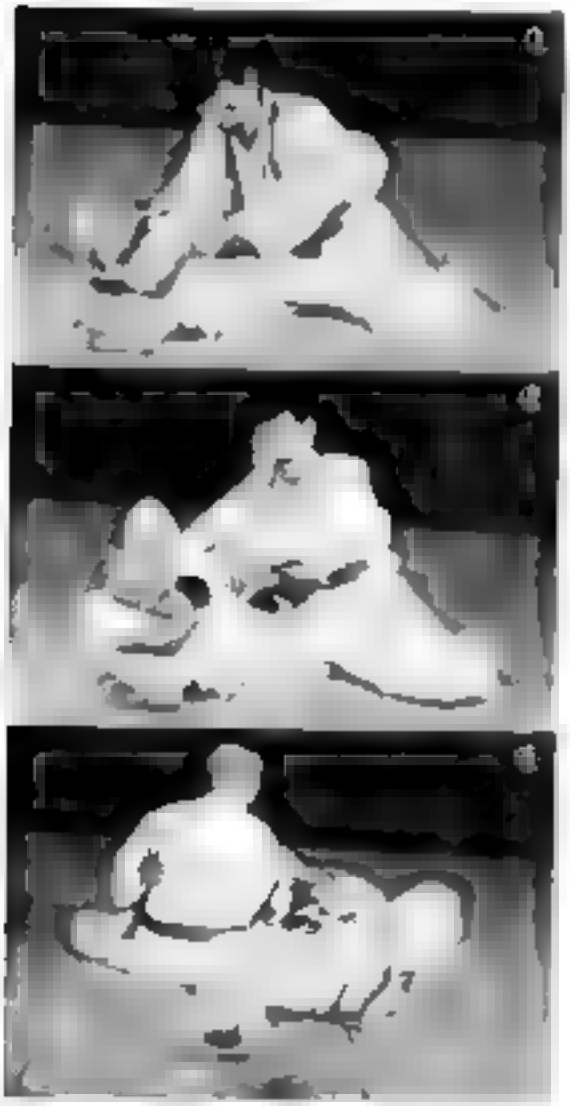




62. Various reactions to *Katame-waza*

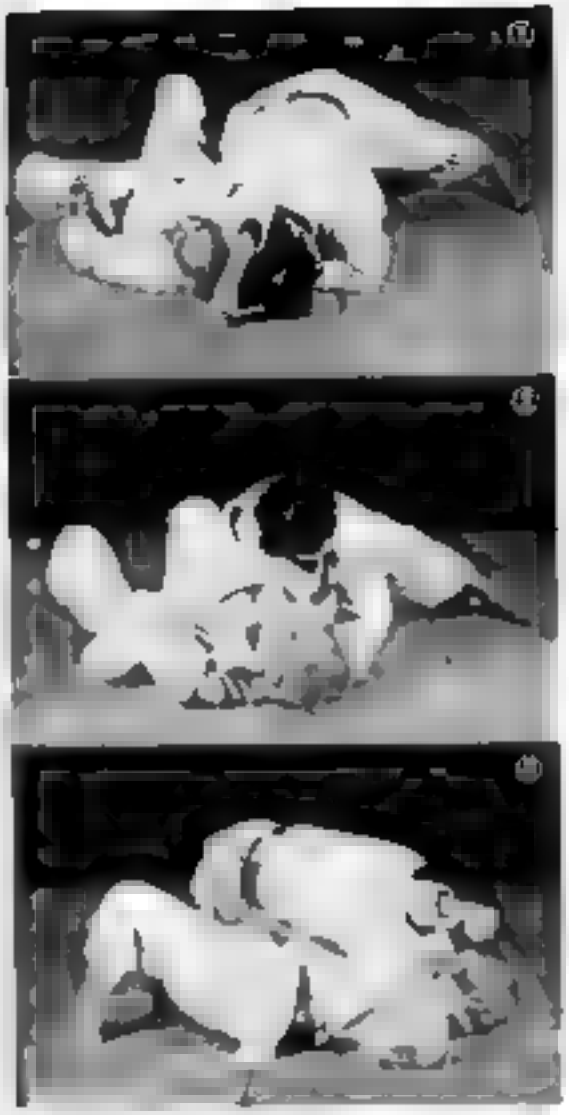
a. *Hangyaku-no-Kuzshi* [illegible]

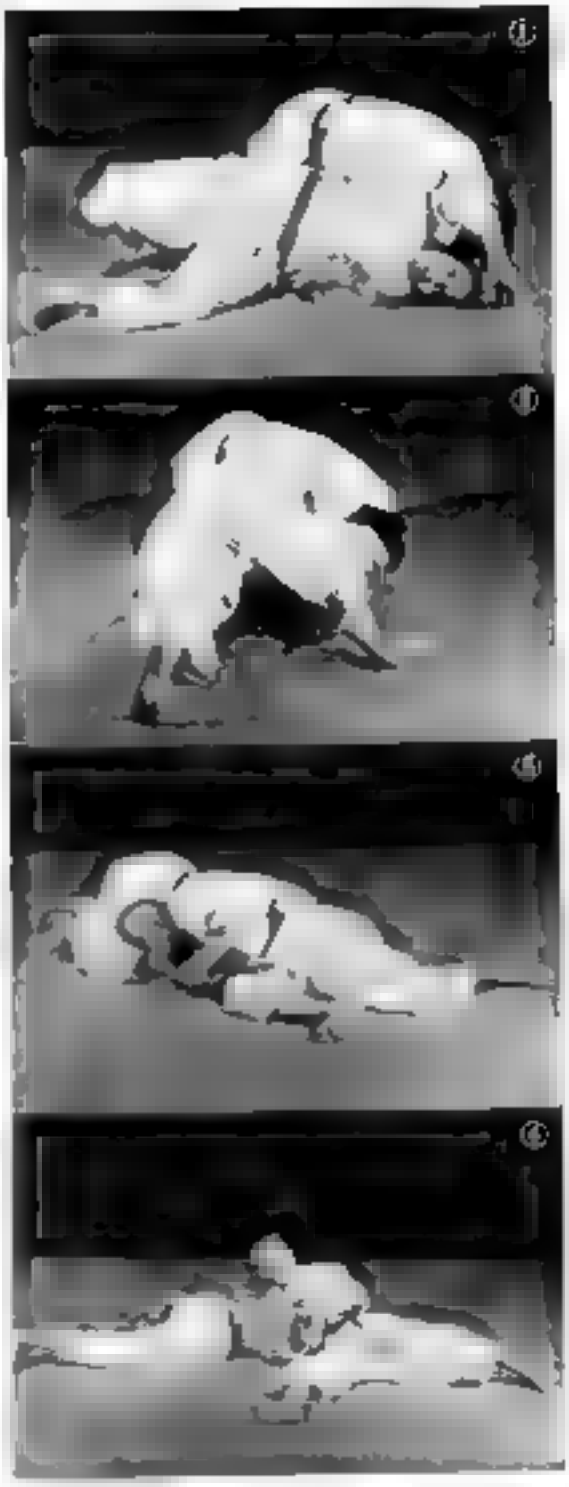
[illegible]



b. *Kazashigyaku-no-Kuzshi*

[illegible]



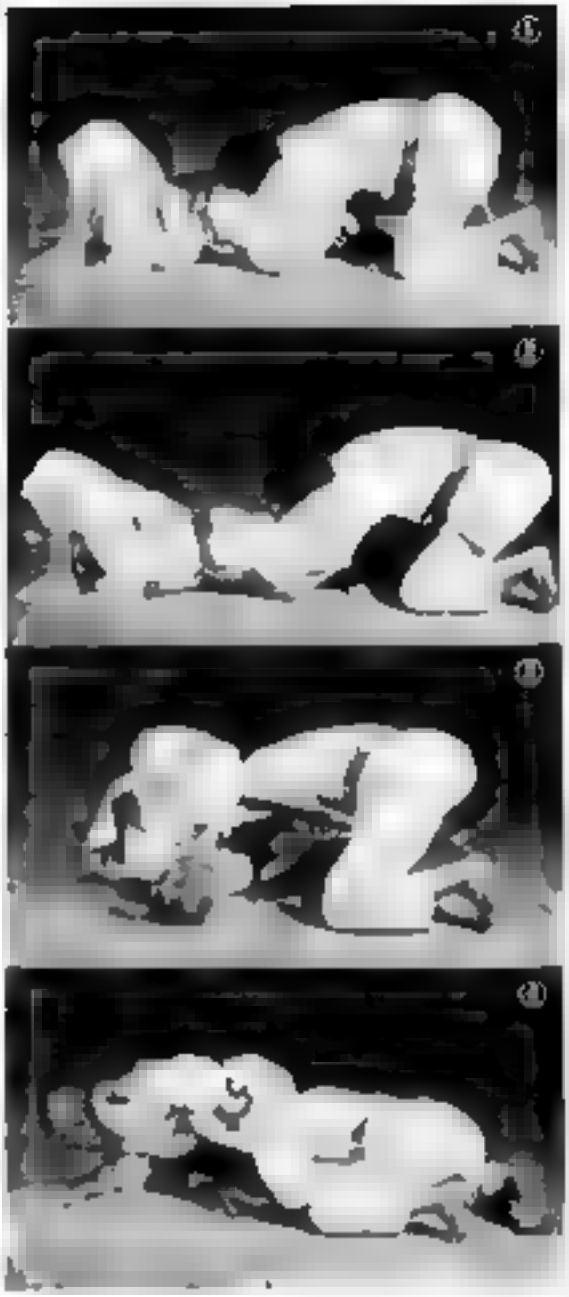


c. ***Katagatame Nigehata*** (Hold-down escape: Katagatame)

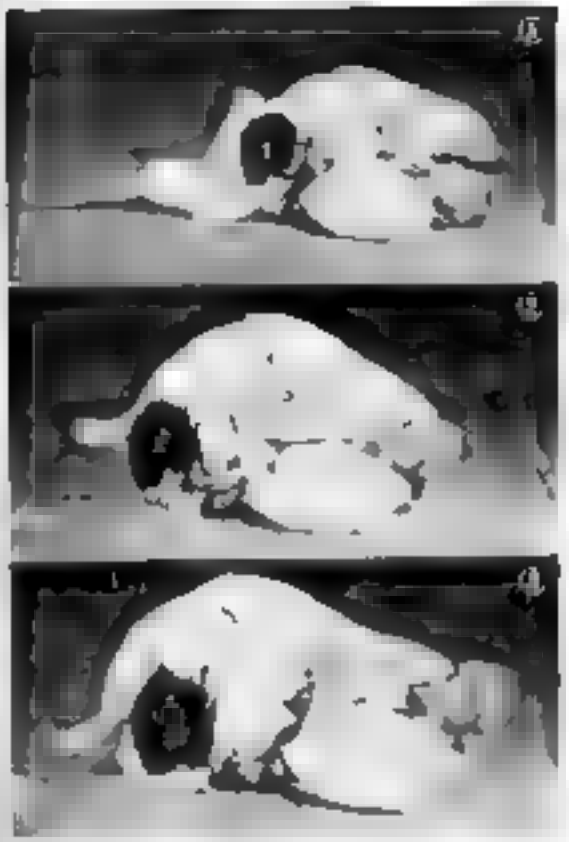
[illegible] we explain how [illegible] escape Katagatame and how you [illegible] change while [illegible] away.

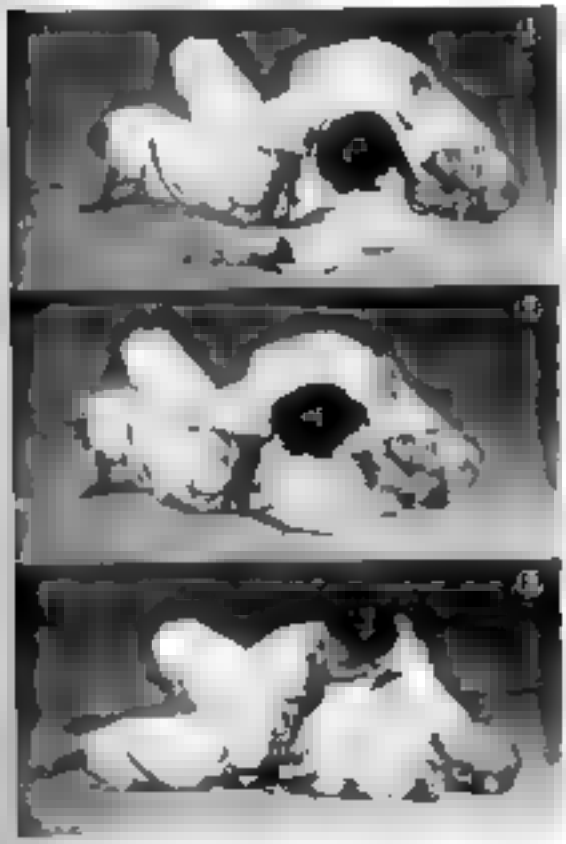
When [illegible] by Katagatame, push the opponent [illegible] with the right arm strong hence. [illegible] at the same time draw back the [illegible] the right and push your right knee [illegible] his right waist quickly for defense [illegible] left [illegible] This is another effective way.

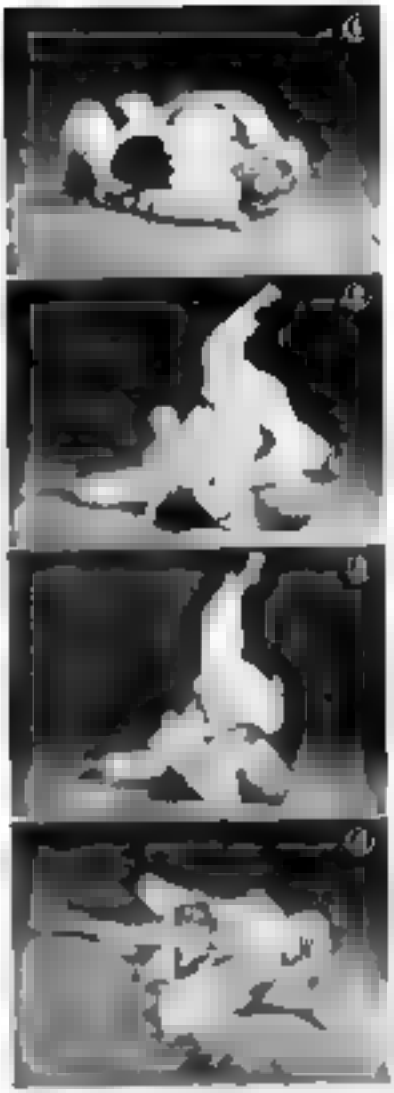
[illegible] the right armpit from his [illegible] Turning [illegible] right [illegible] the left [illegible] as [illegible] will not [illegible] your head [illegible] the outside of the [illegible] armpit by [illegible] the [illegible] of his [illegible] armpit. Then you will [illegible] in the [illegible] way. The moment you hold his [illegible] firmly with [illegible] your hands.



d. How to defend *Kuro shokugiama*



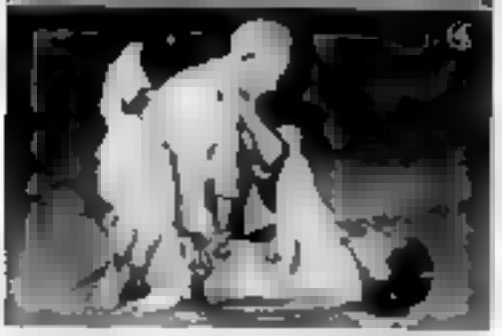


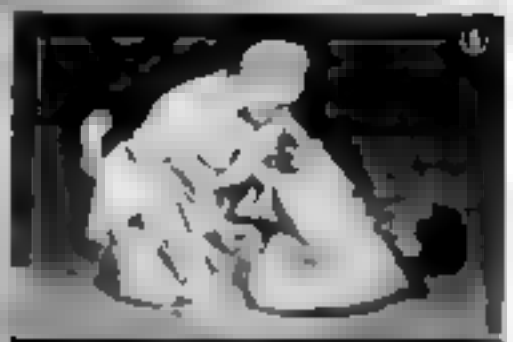


Retreating traction and inverse action of *Yoko shikogawaza*

[illegible]

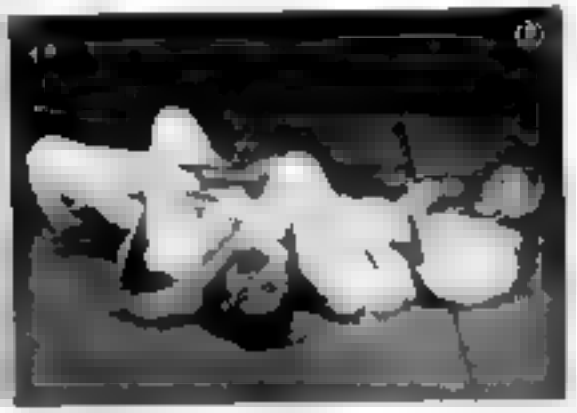
[illegible]





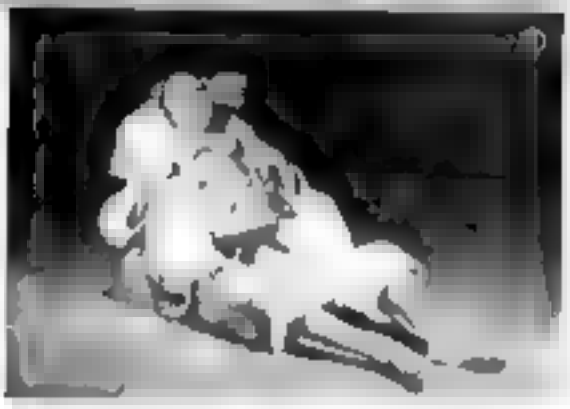
1. How to escape *Jugyame*

For instance [illegible] to apply [illegible] wrinkling [illegible] of the knee joints with the right hand up and [illegible] Then push and [illegible] the middle of the right elbow joint with the [illegible] the right hand on the [illegible] raise up the waist [illegible] the joints knee joints throw out [illegible] hit with the knee



g Defense of wrenging

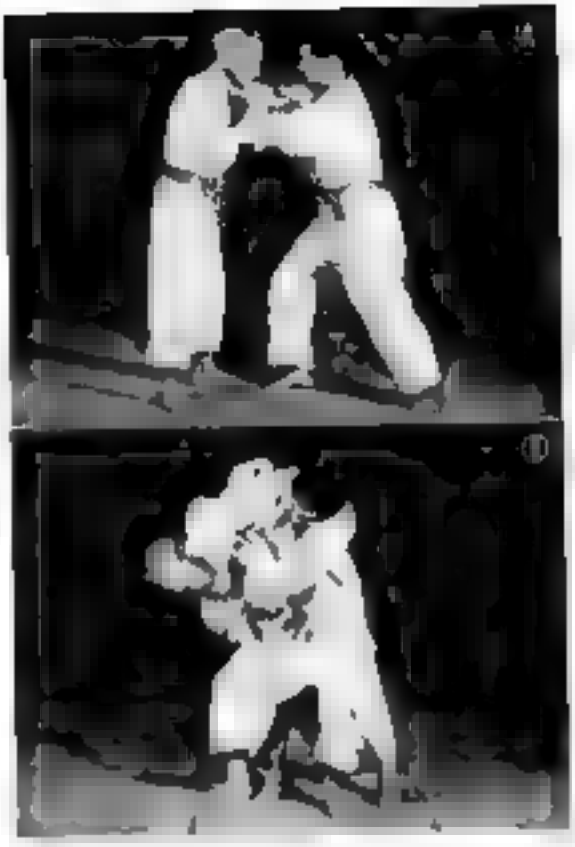
h Defense of lapel-sending



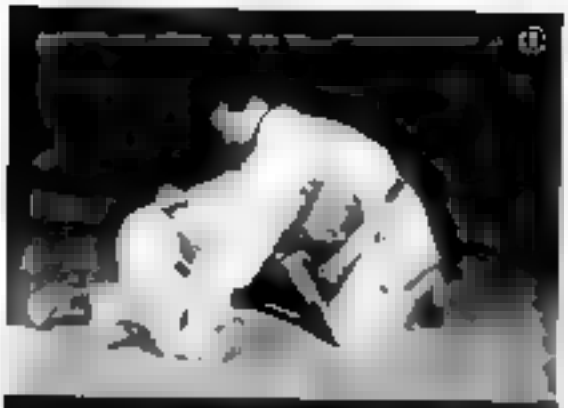
c. Defense to lapel-sending; front-breaking

f. Defense to sit-down form — both players

k Defense of nude wrenging in the standing crick of bath players

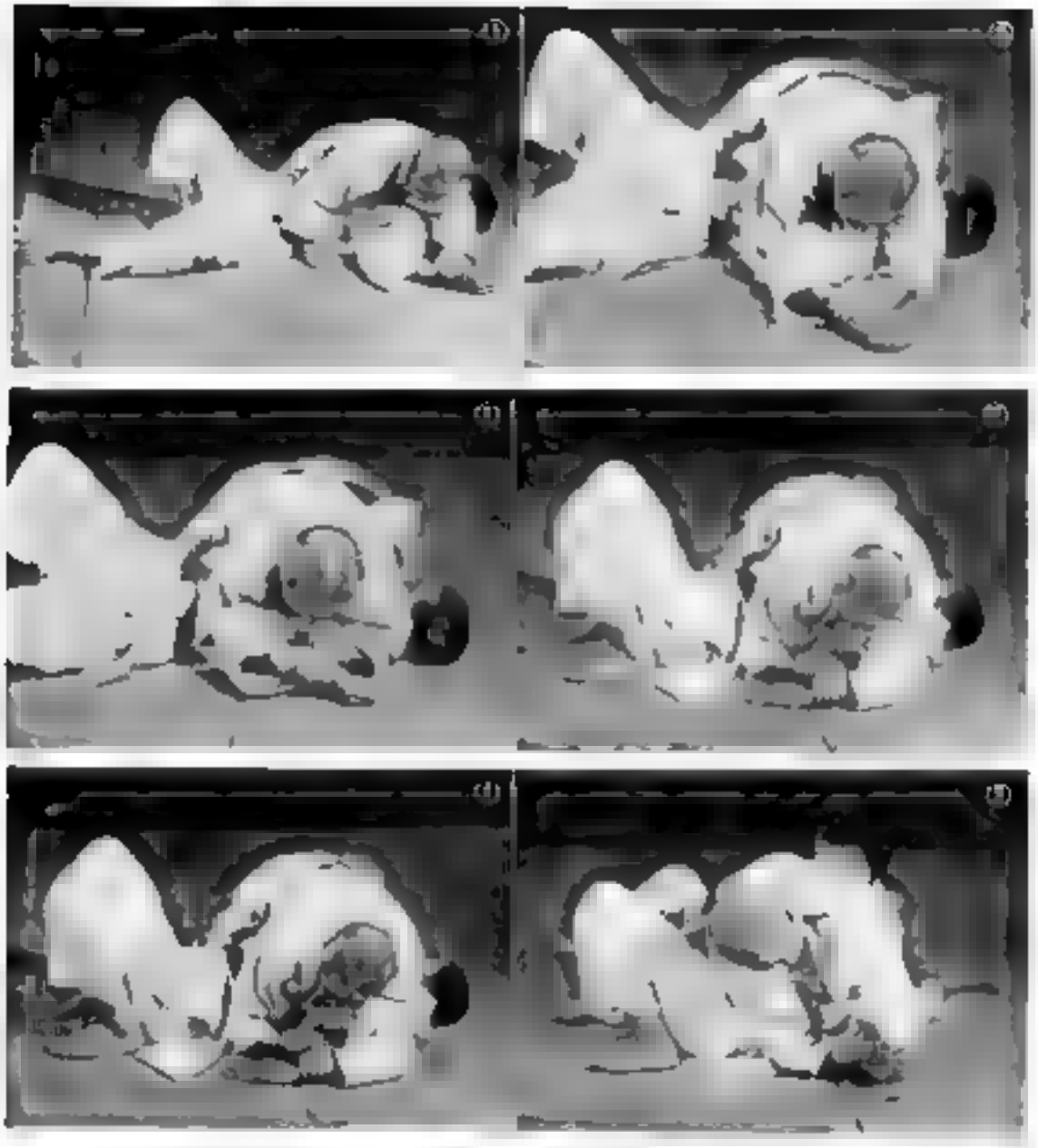


l Reaction against standing cross wrenging



INVERSE TRICK

By invert action (joint trick) we mean that joint parts of body are bent inversely, or that by unnatural stretch the parts are dislocated or sprained



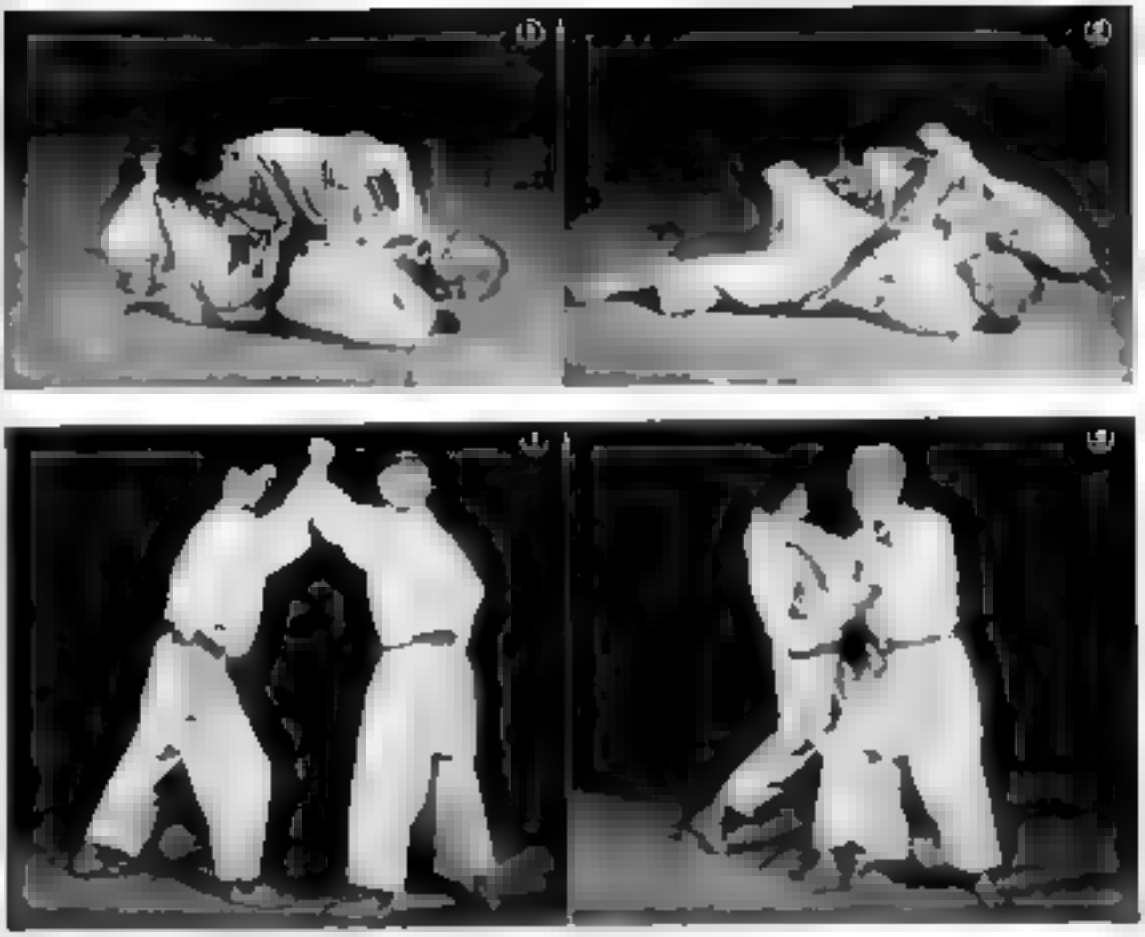
63 U de-hshiga

Arm-crushing

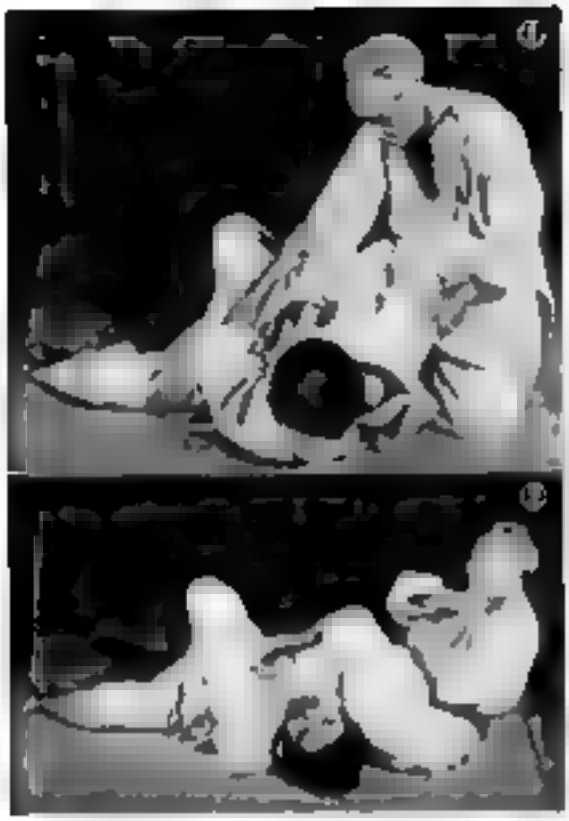
[illegible]

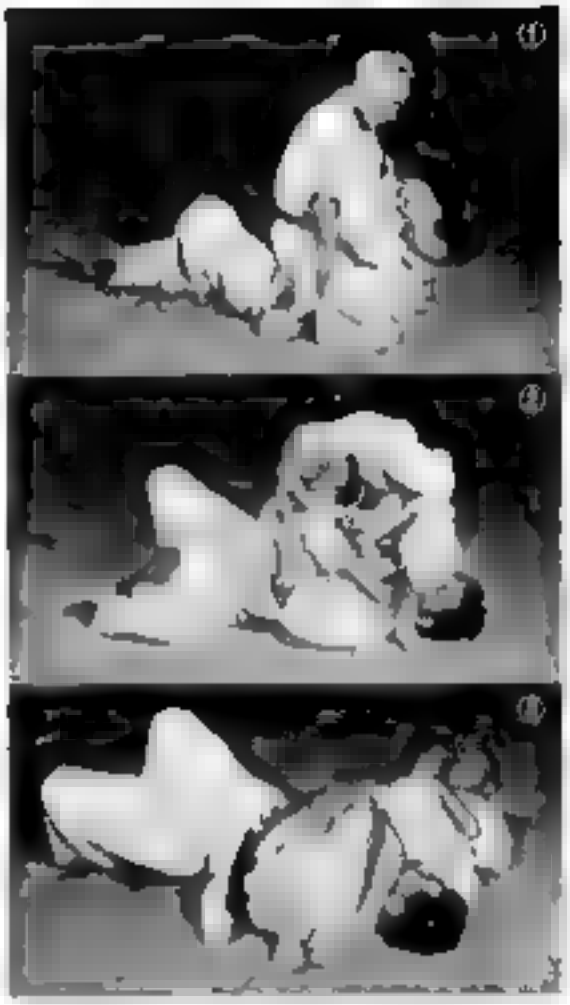
Caution

[illegible]



[illegible]





64 *Udekujiki*

Arm breaking

Arm breaks are [illegible] when the arm is the [illegible] way and the way [illegible] shown

[illegible] udekujiki

[illegible] the [illegible]

[illegible] udekujiki

Arm [illegible] breaking

[illegible] udekujiki

Knee [illegible] breaking

[illegible] udekujiki

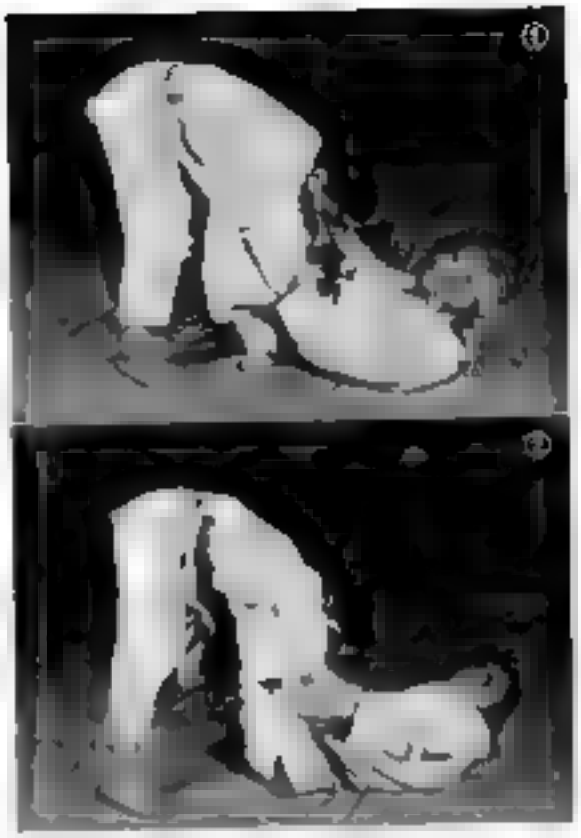
[illegible] breaking

[illegible] udekujiki

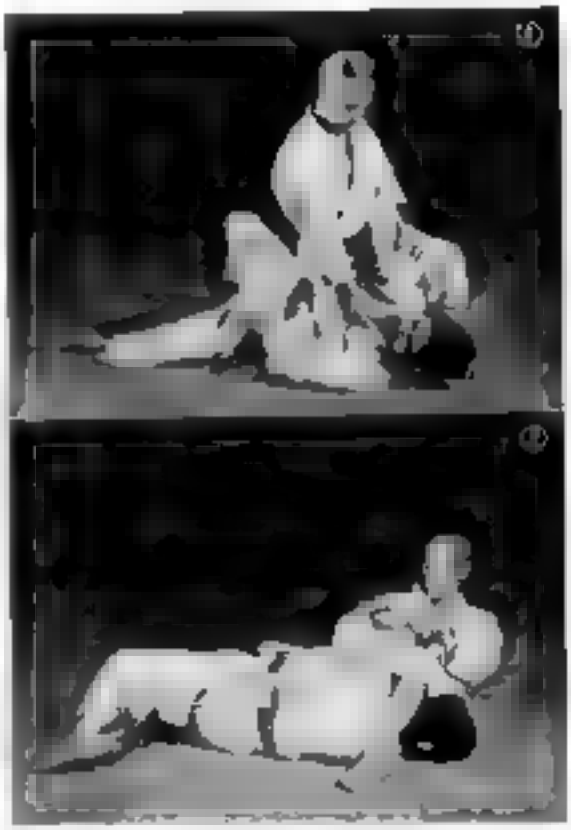
A person [illegible] arm breaking

a. Cross-set arm-breaking

[illegible] arm breaking [illegible] [illegible] [illegible]



b. Another form of seat breaking



c. Another form of knee setting

d Arm-set arm-breaking

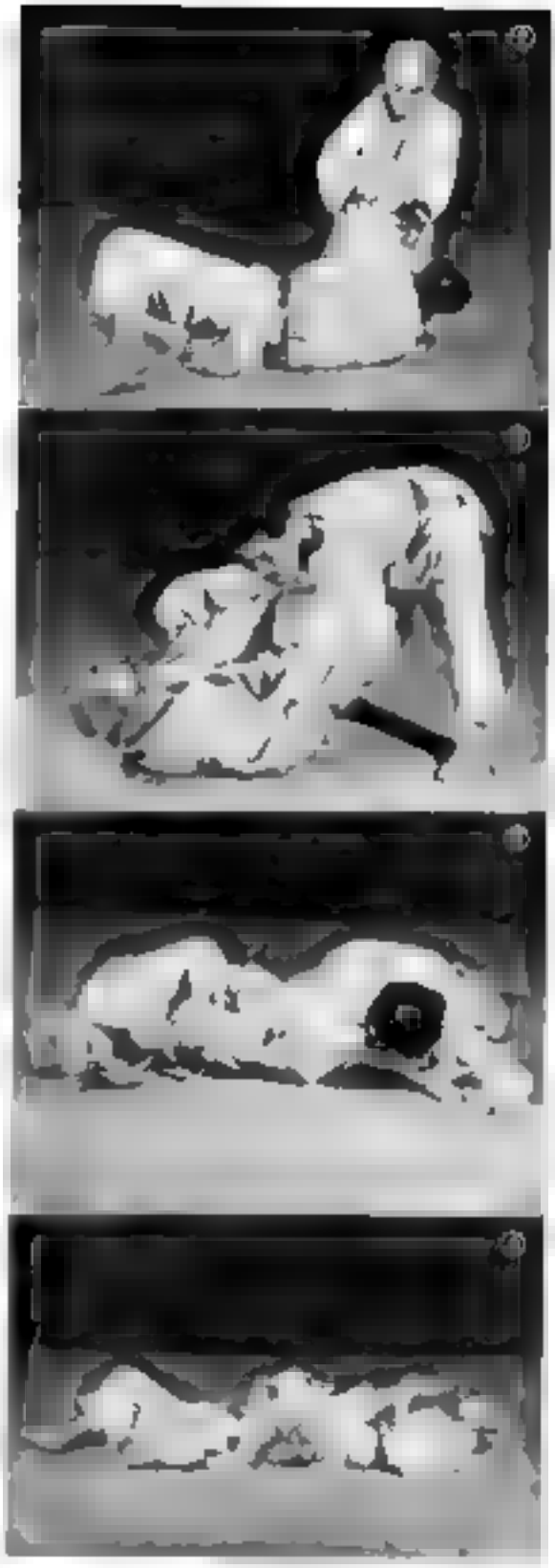
[illegible]

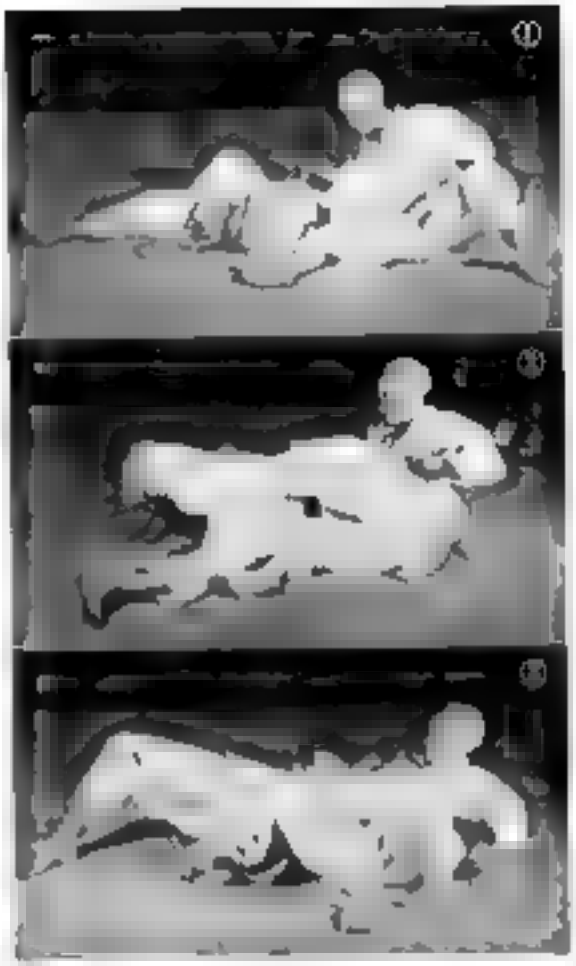
Comment

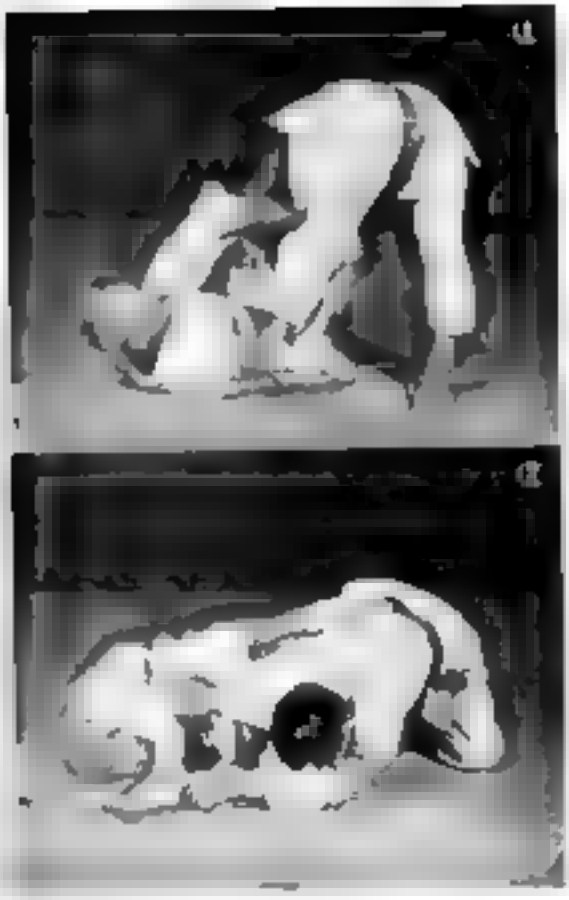
[illegible]

In lying track

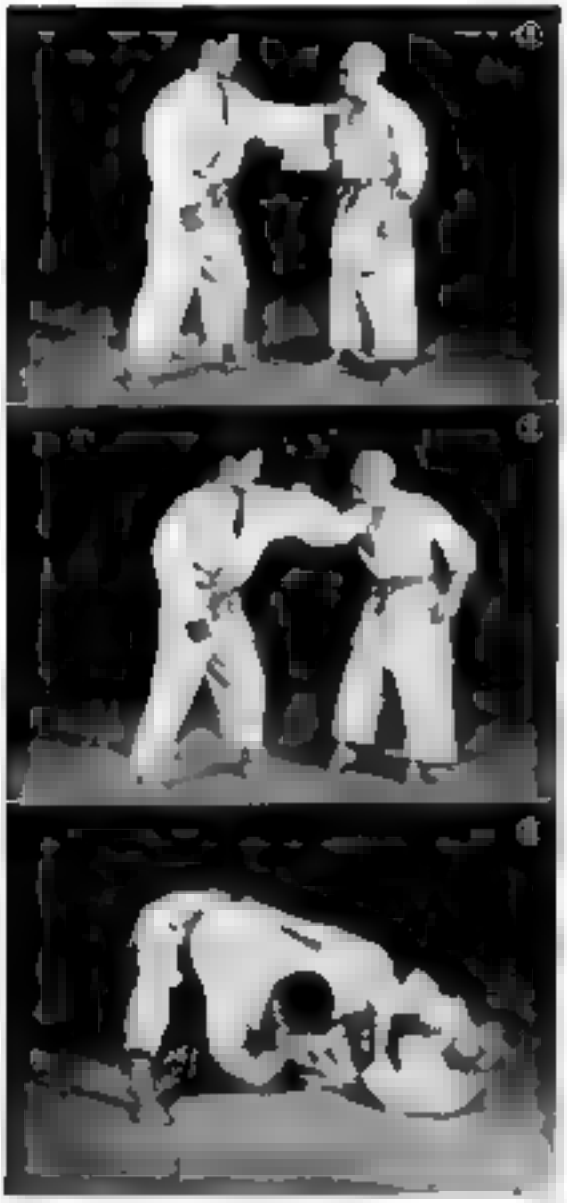
[illegible]

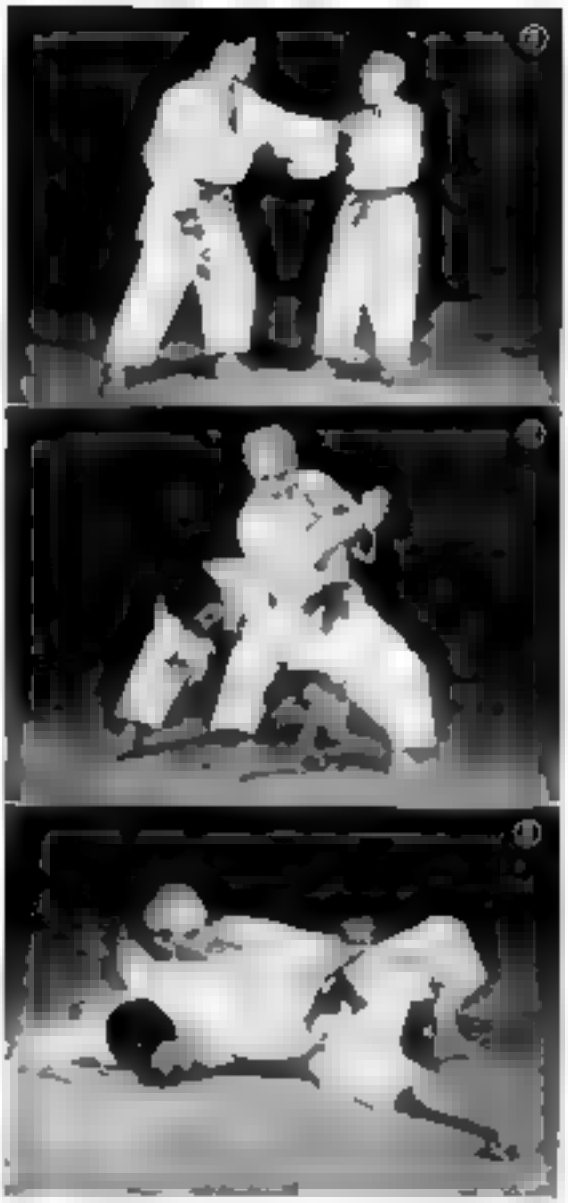






Knee-set arm-breaking





f. **Arm-set arm breaking to standing practice**

[illegible]

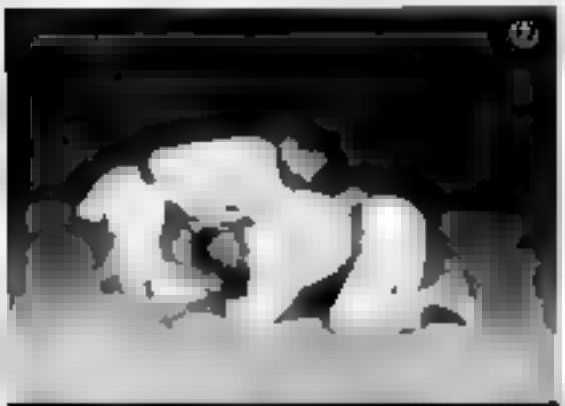
g. **Bodyset arm breaking**

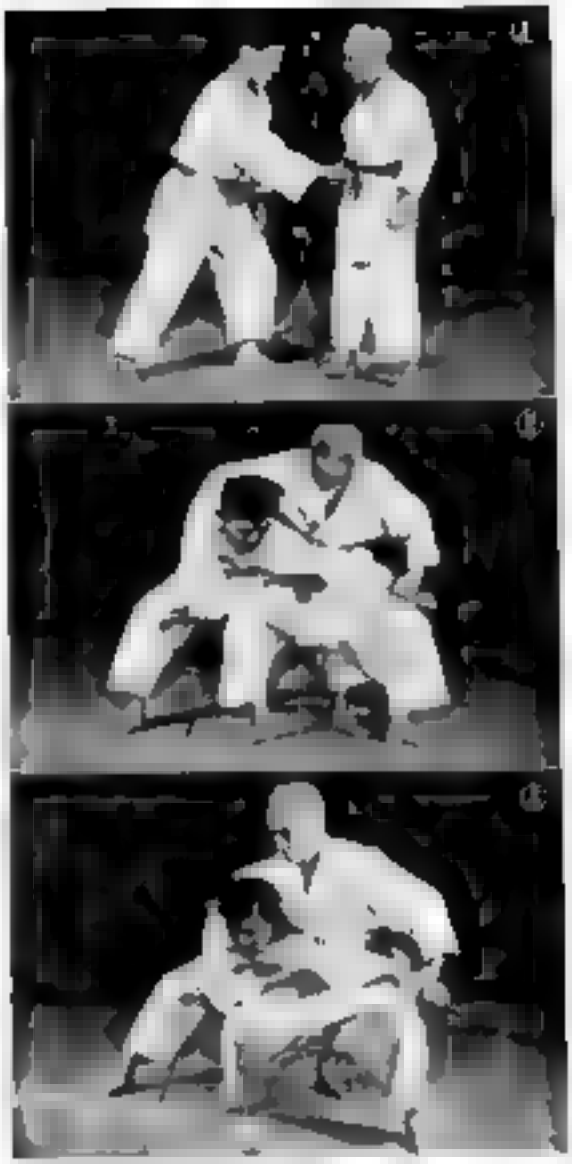
[illegible]

[illegible]

For reference

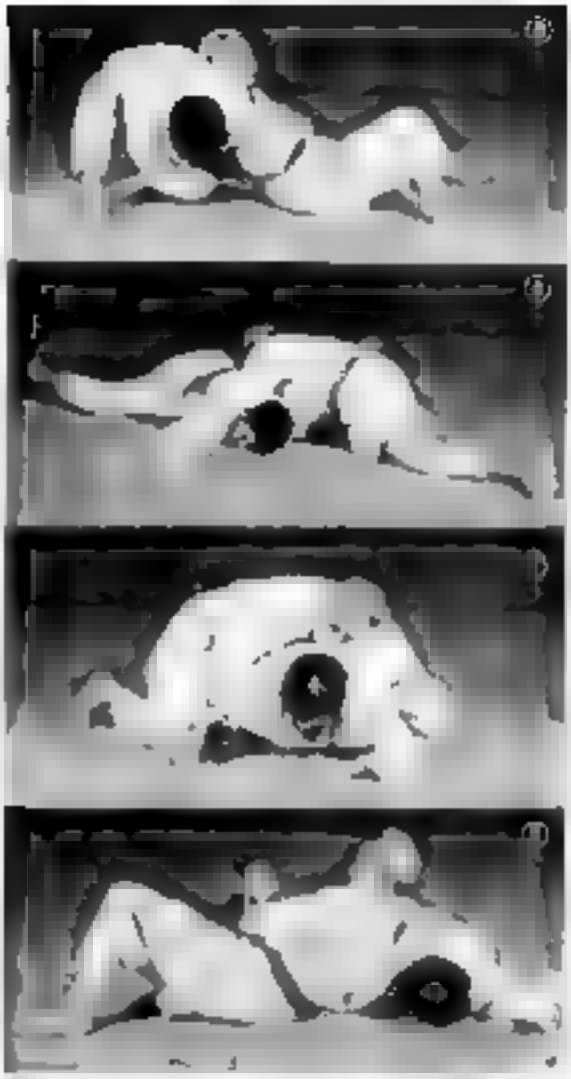
[illegible]

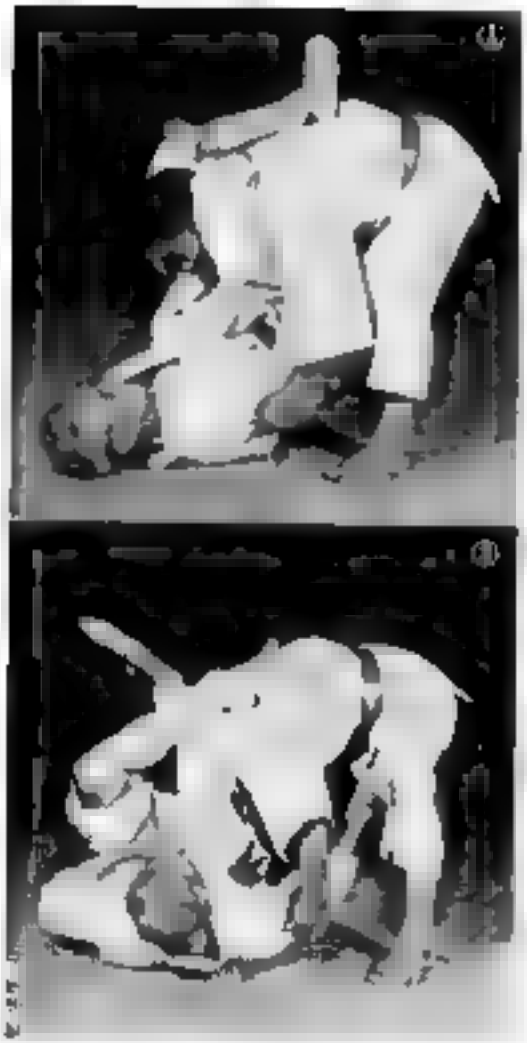




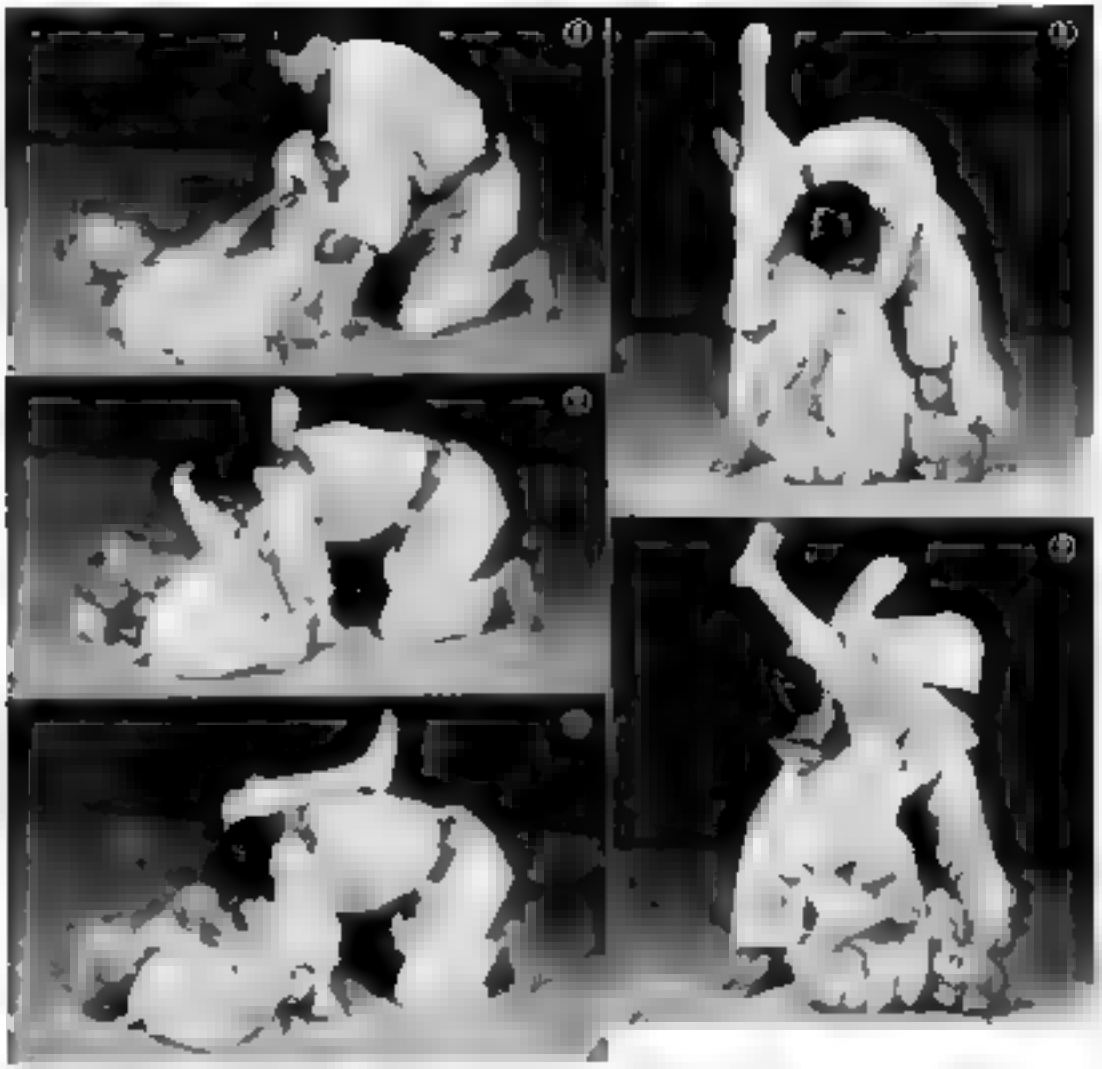
k. Body-set arm breaking shoulder holding

[illegible]



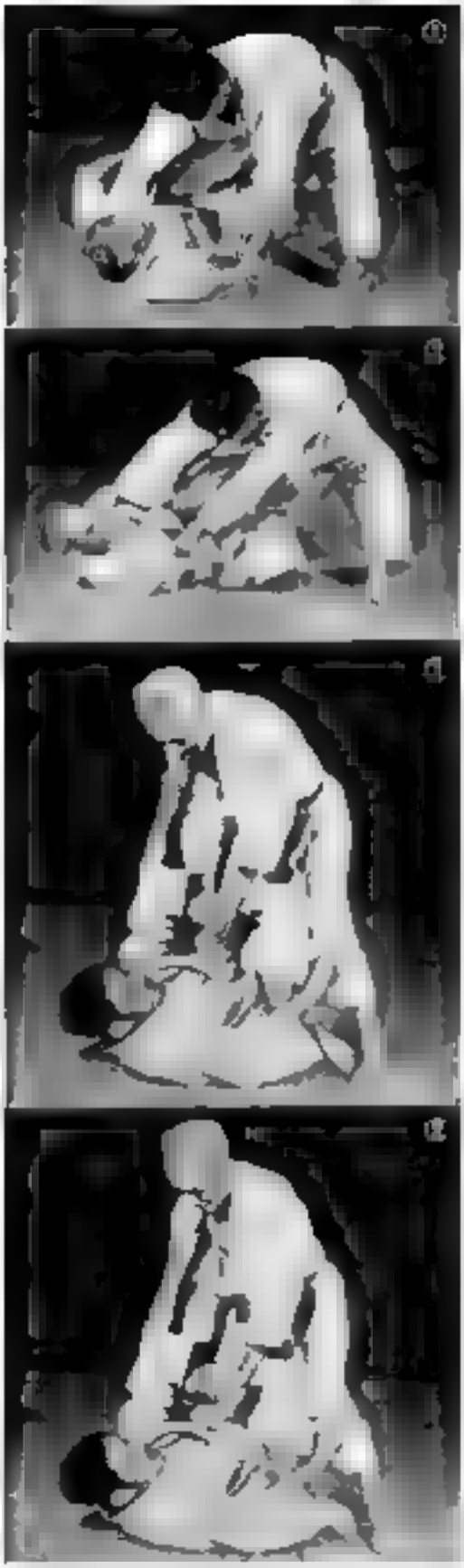


1. **Arm breaking of player lying on the back**



3. Triangle set arm-breaking

[illegible]



65. *Ashi-hishigi*

Foot entwining (suppose opponent's right foot is set)

Pulling and inclining the opponent [illegible] stand [illegible] in front [illegible] sole [illegible] deep into his thigh in the [illegible] of [illegible] [illegible] [illegible] the right [illegible] [illegible] his right leg with your left [illegible] and open his left [illegible] high with the right foot sole. Turning your waist a little [illegible] the [illegible] of the left leg in the power [illegible] [illegible] a shoulder. [illegible] will [illegible] his left leg [illegible] [illegible] knee joint will be [illegible] or sprained.

Caution

Take care not to poison the [illegible] that has lagged behind [illegible] will escape by [illegible] to the left.

How to defend foot entwining

Suppose you [illegible] his left foot when he tries to employ the [illegible] of your right leg (left foot) [illegible] and he will feel acute pain in the knee joint and the thigh [illegible] open it.

66 *Ashikapida*

Foot breaking

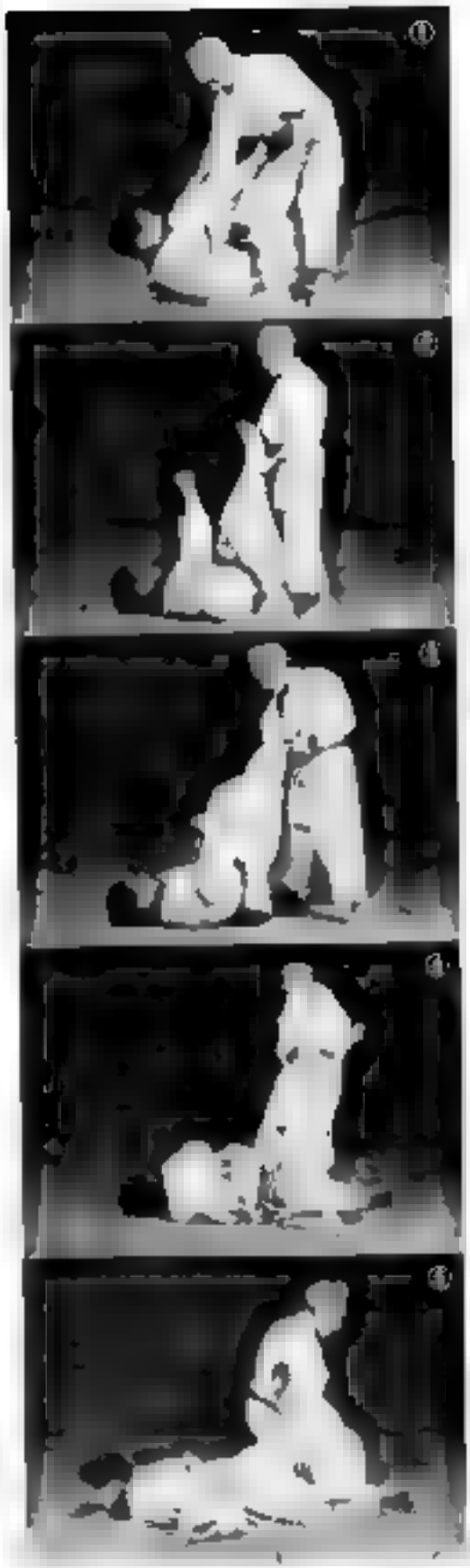
Suppose you are [illegible] set your technique in breaking the right leg. Hold his right leg [illegible] when he lies on the back under your right armpit, right [illegible]. Try to [illegible] the right arm, he may escape by turning his [illegible] to the left side as he [illegible] the face. As his [illegible] you will lose no time in [illegible] but [illegible] to turn to the right. And in [illegible] the roots backward and [illegible] [illegible] your technique will set [illegible] his [illegible] [illegible] a helpless [illegible] the right.

Caution

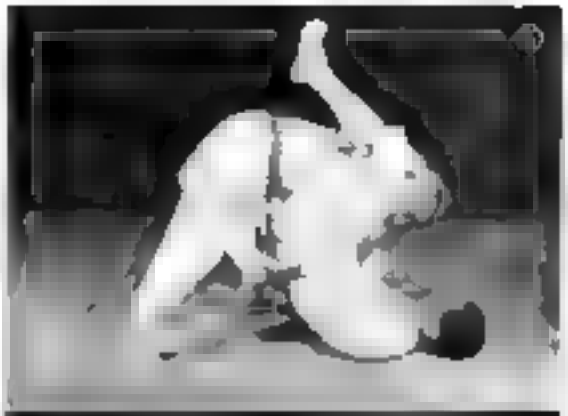
[illegible] hold his right leg under your right armpit and his left leg under your left [illegible].

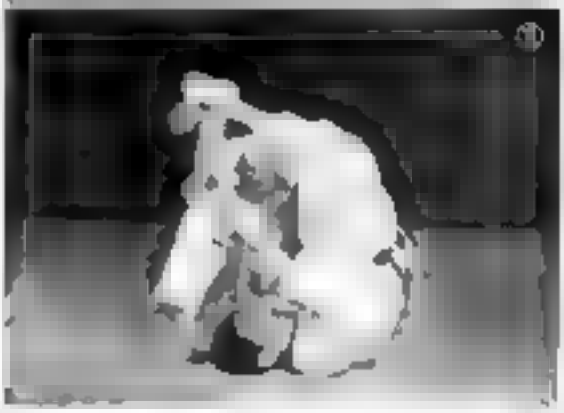
At a point of [illegible] when [illegible] to [illegible] will be followed by [illegible].

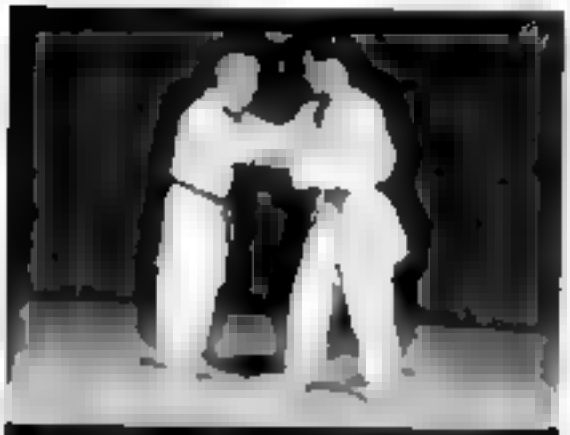
[illegible] will be [illegible] by the roots but [illegible] the leg under the armpit and wringing it up and to [illegible] while [illegible] the roots [illegible] will produce a [illegible] which [illegible] [illegible] each other [illegible] the [illegible].



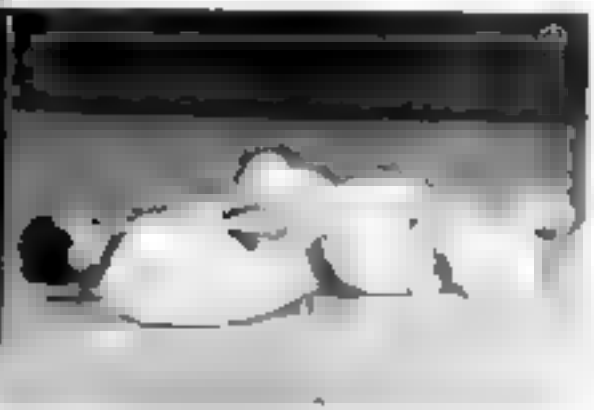
Arm breaking defense in *Aragaki Sunkakugatame*

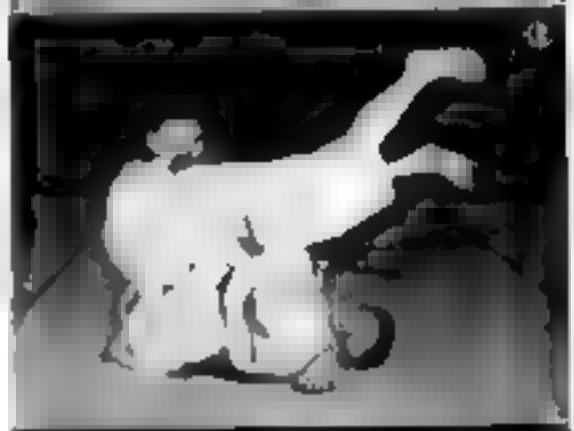






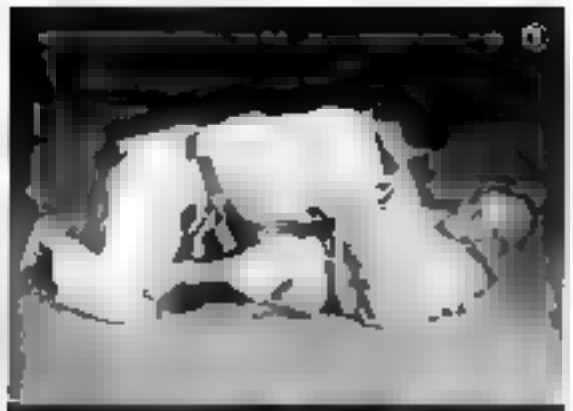
One way for foot breaking





Une de ces [illegible] Jouissons gaîment
[illegible] quand offrirez [illegible]

[illegible]

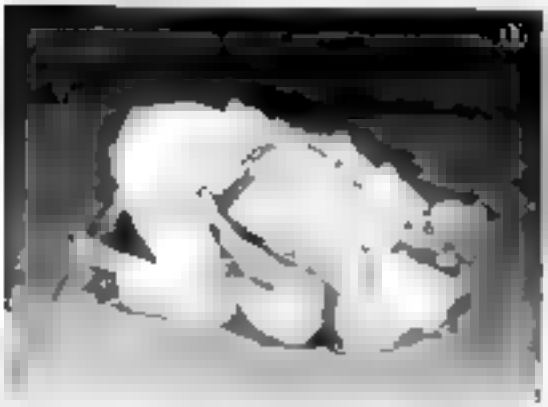


67 *Newaza*

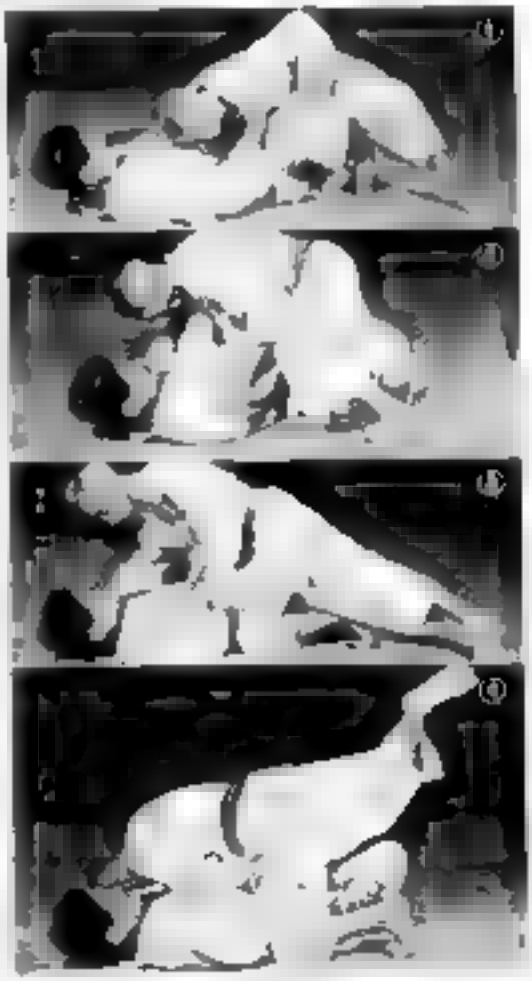
Lying trick

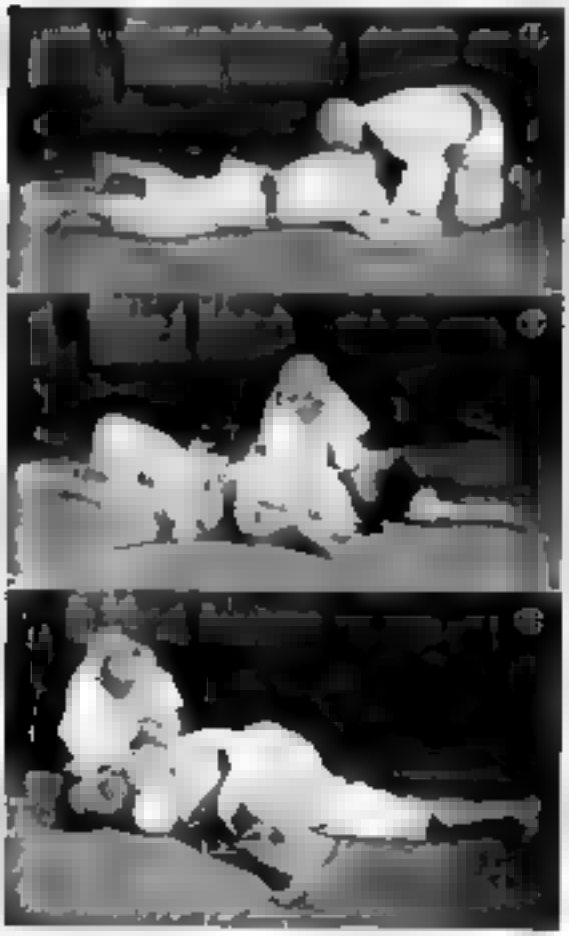
Flow · enter lying trick · Newaza

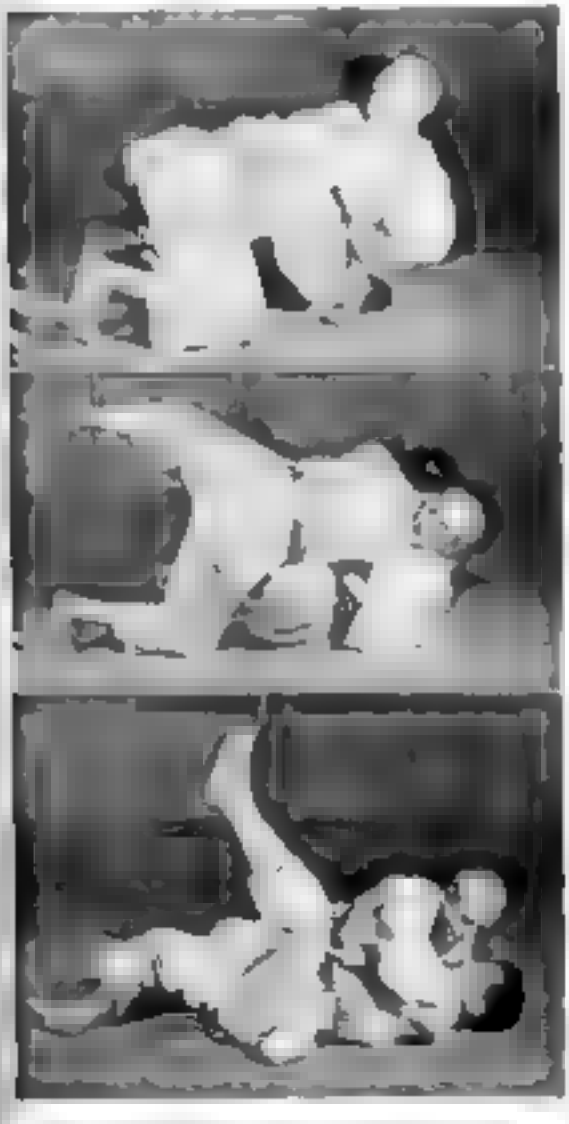
[illegible]

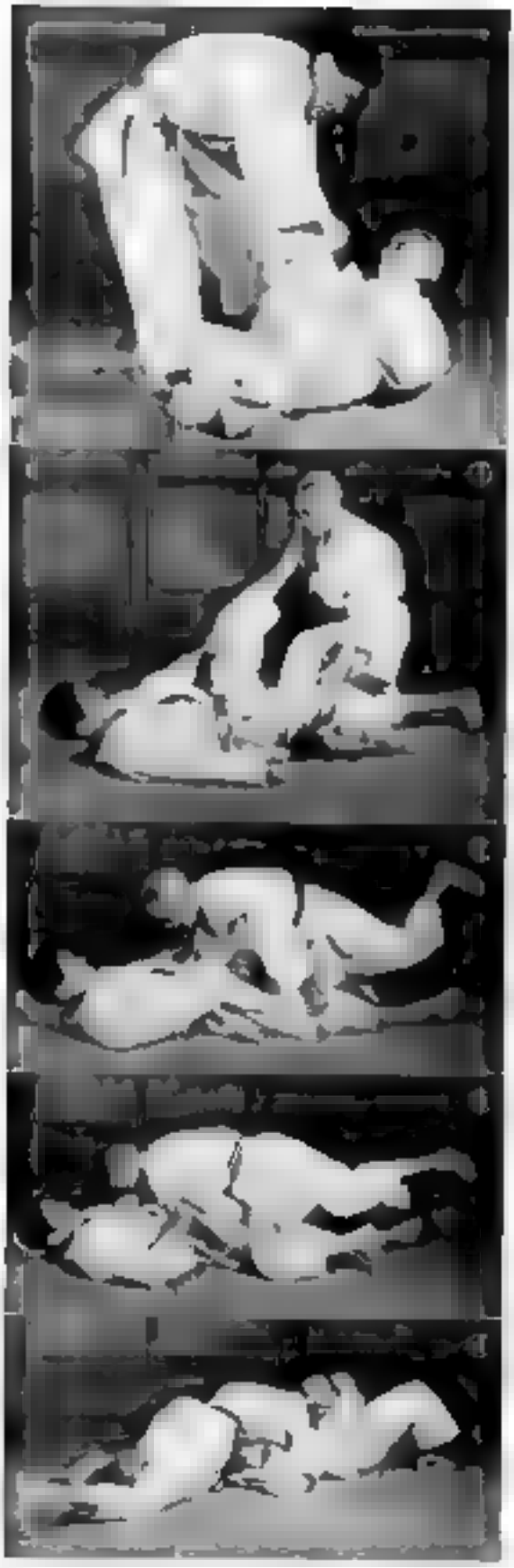


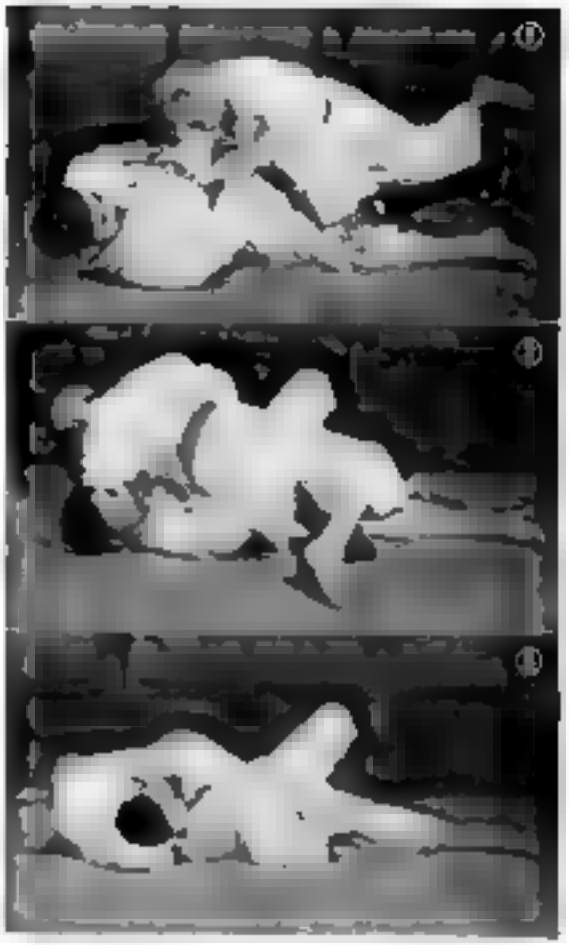
[illegible]











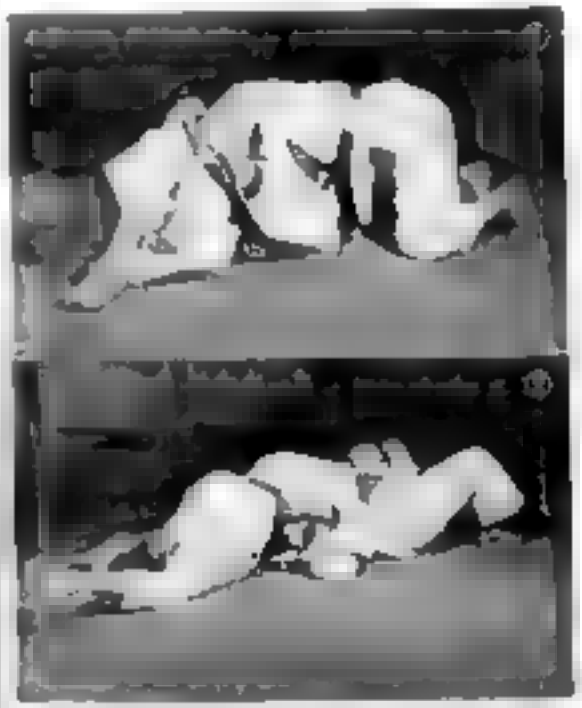
[illegible]

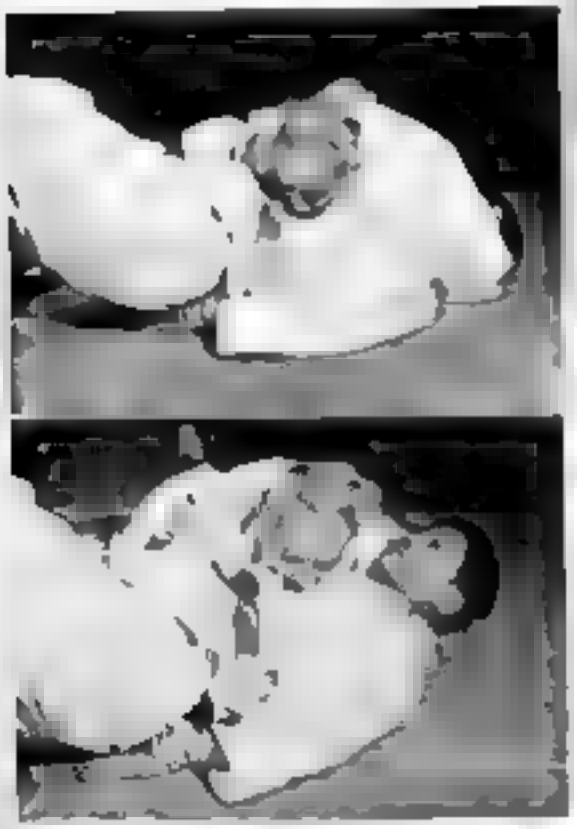
The following [illegible] man with which [illegible] most [illegible]

[illegible] thigh [illegible] and [illegible] ankle [illegible] the left hand [illegible] the knee to the right [illegible] the [illegible] with the knees [illegible] And as [illegible] the right leg and [illegible]

[illegible]

[illegible]





Quickness [illegible]

[illegible] Kazuaki

Kazuo Iwamigataro

[illegible]

REVERSE TRICK

Ura-waza

(Reverse trick)

How is reverse trick formed?

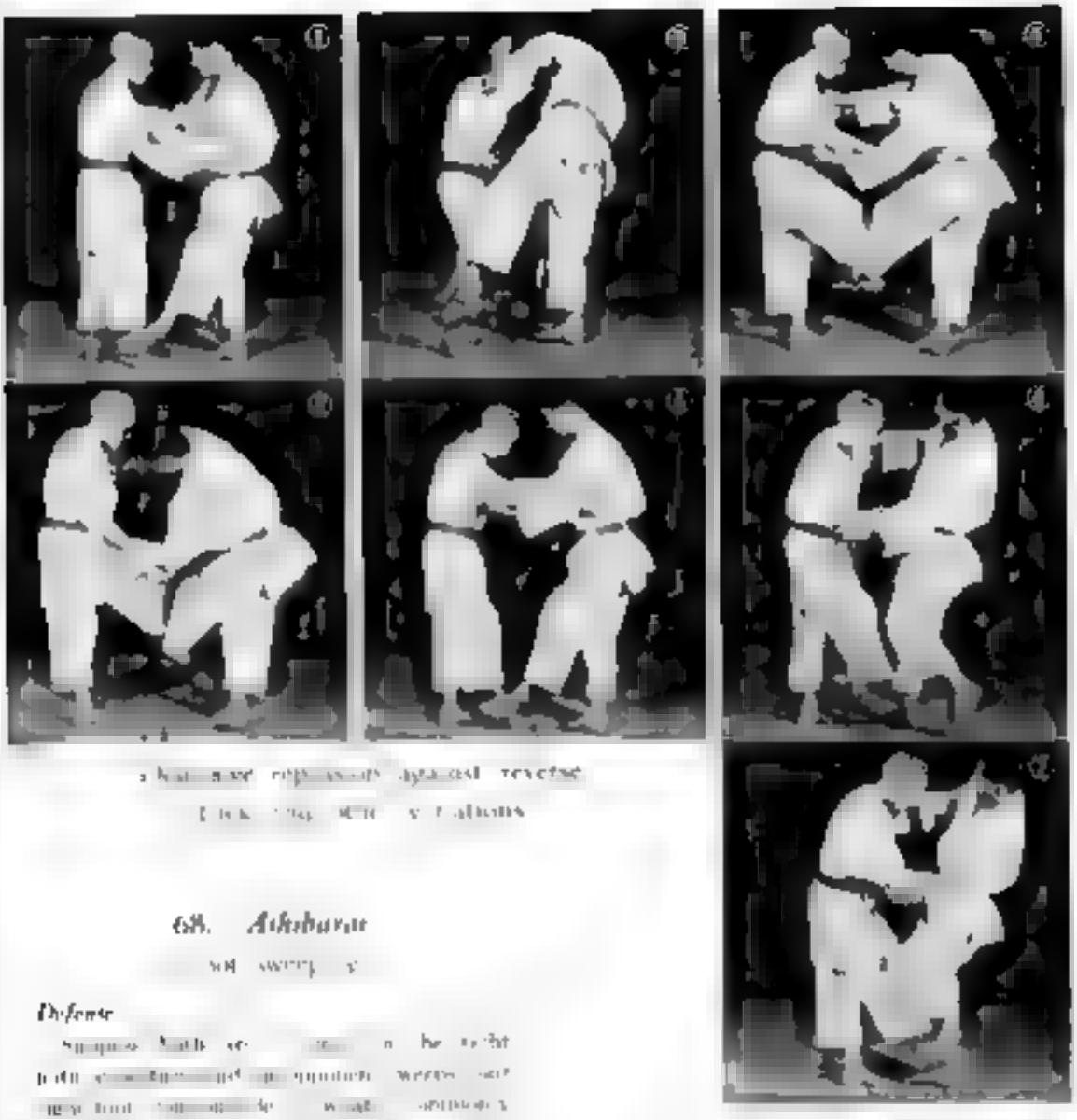
Against the righteous technique there is no room for forming the reverse trick, and yet before a player has acquired the righteous manner of applying a technique he will come across a variety of cases and will go through complicated courses. Practically speaking, a chance of trying the reverse trick will, however, naturally be served owing to the players change, mental and physical, or the speed with which a technique is applied.

Definition of Ura-waza

The reverse trick is not the inverted action of trick. In short, it is to nullify the opponent's technique by harvesting his intended technique or holding his design beforehand (through reading the mind) or by getting ahead of what he is just trying, and to win a victory by the above.

Rule of defense

Grossly speaking, as a means of not being thrown down, in a match or drill you should continuously keep the upper part of body ever active with the waist as fulcrum and should free hands and feet for to extension and contraction. Sometimes you have to manage the body deftly, sensitively adapting yourself to the changing strength or trick the opponent presents, or sometimes a repulsive attack must be given as effectively as hallucination or illusion is engendered in the opponent for nullifying his expected technique.



[illegible]

68. *Aldebaran*

[illegible]

Defense

[illegible]

Defense 2

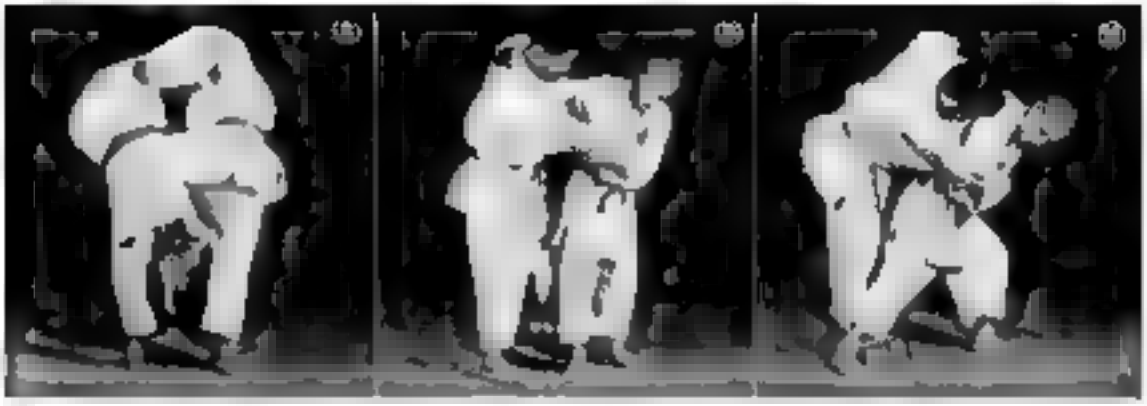
[illegible]

Repulsion

[illegible]

Resistance 1

[illegible]



Variation 2

[illegible]

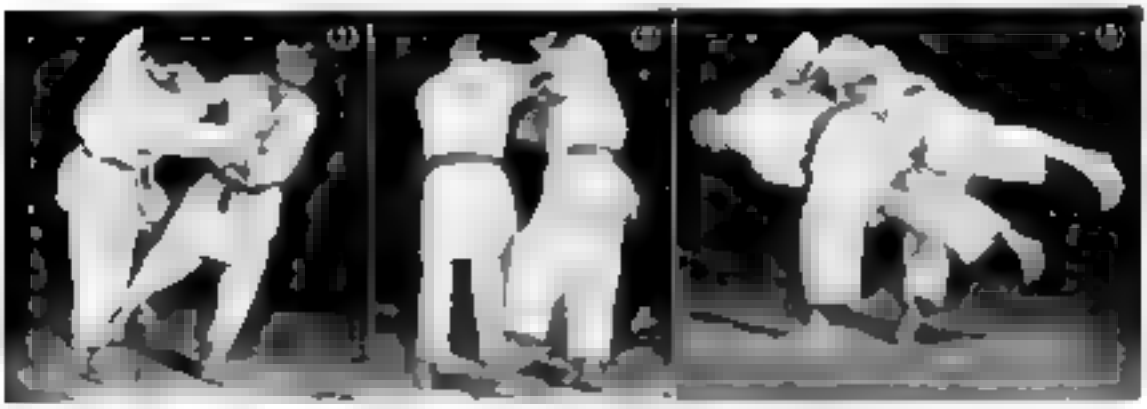
Variation

[illegible]

[illegible]

Variation 4

[illegible]



69 *Kosotogake*

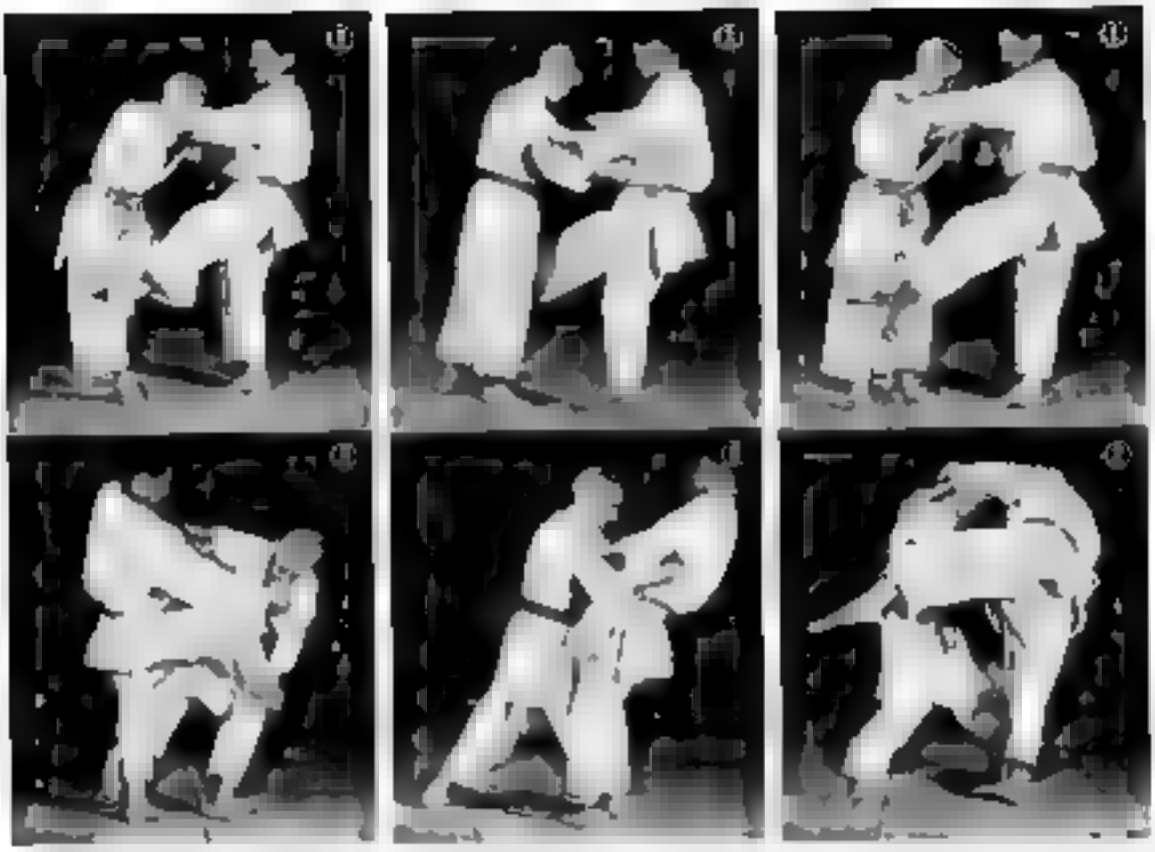
Small exterior hooking

Escape 1

[illegible]

Escape 2

[illegible]



70. *Hizza-garumma*

Knee w[illegible]

Escape 1

[illegible]

Escape 2

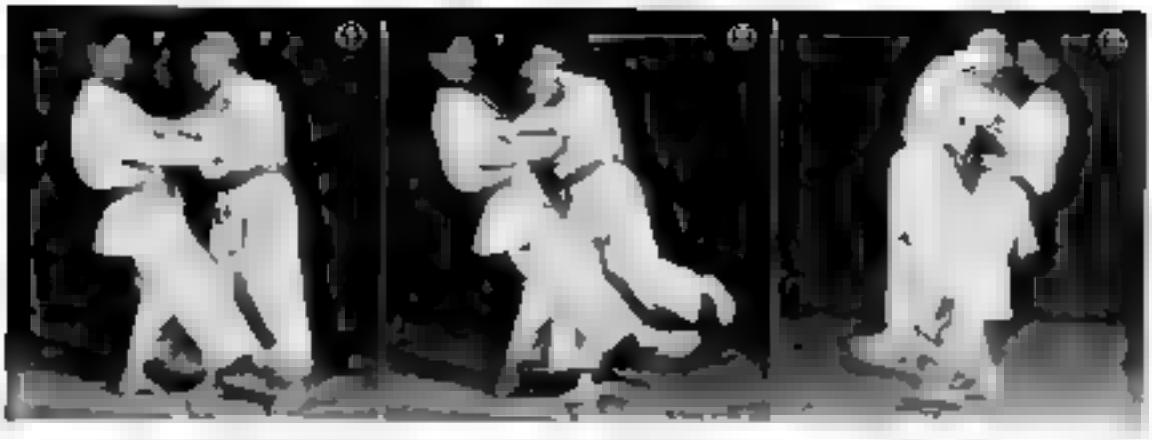
[illegible]

Escape 3

[illegible]

Escape 4

[illegible]



71 *Sasaetsurikomashi*

(foot supporting and throwing)

Escape 1

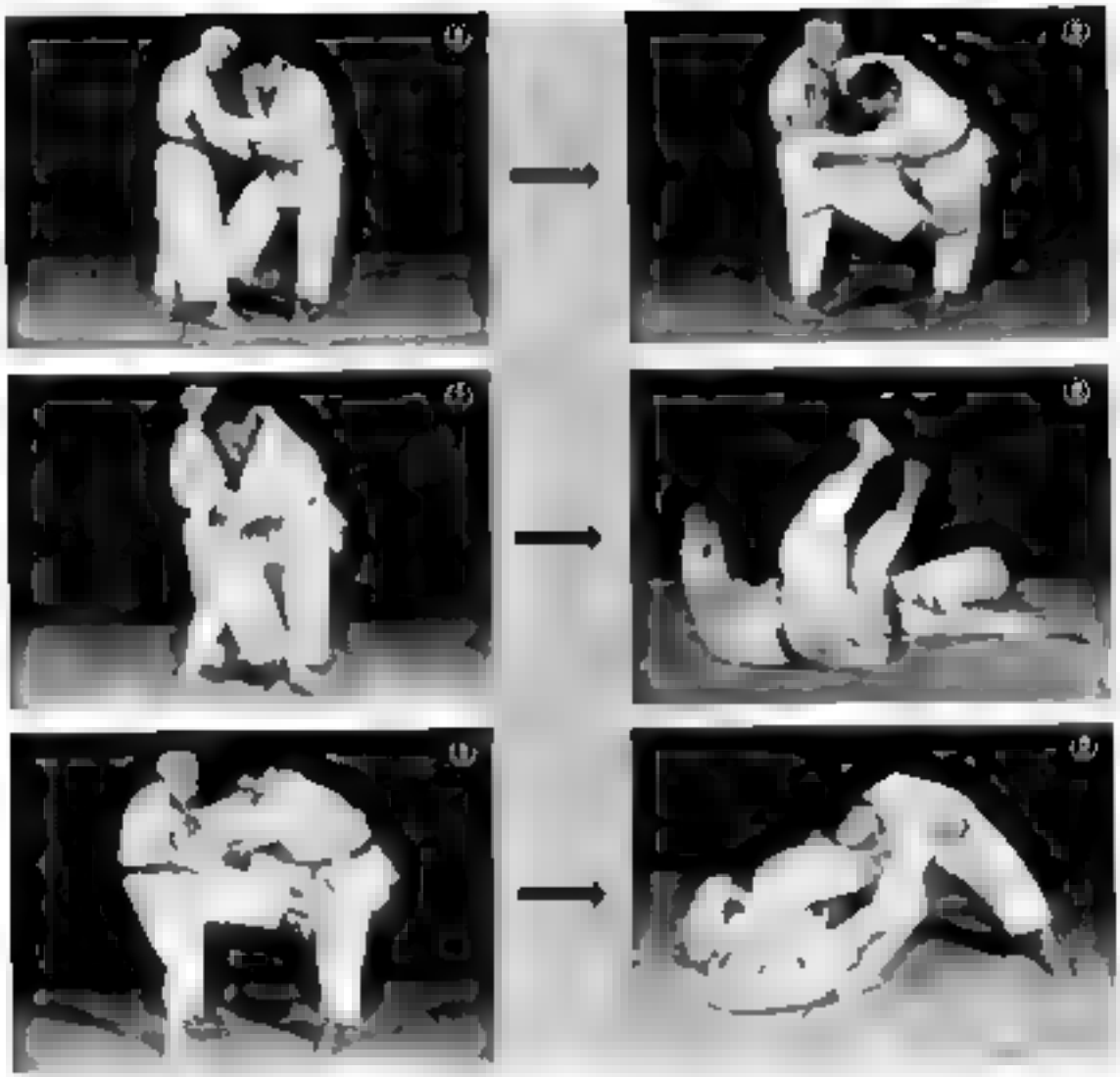
[illegible]

Escape 2

[illegible]

Escape 3

[illegible]



72. *Kouchigan*

Small inner reaping

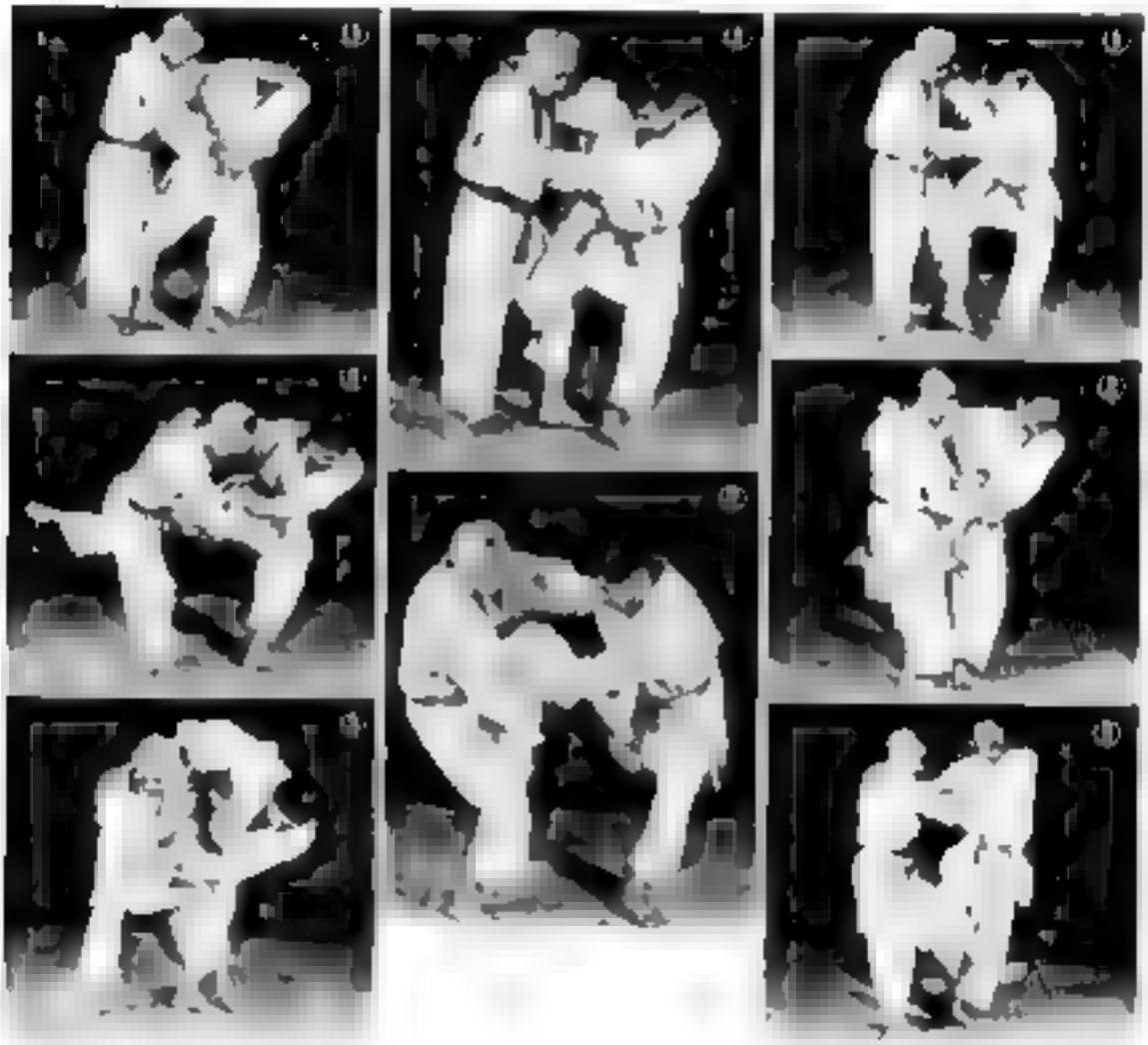
[illegible]

Escape 1

[illegible]

[illegible]

[illegible]



73. *Ouchigari*

[illegible]

Escape 7

[illegible]

[illegible]

Escape 2

[illegible]

Remarks

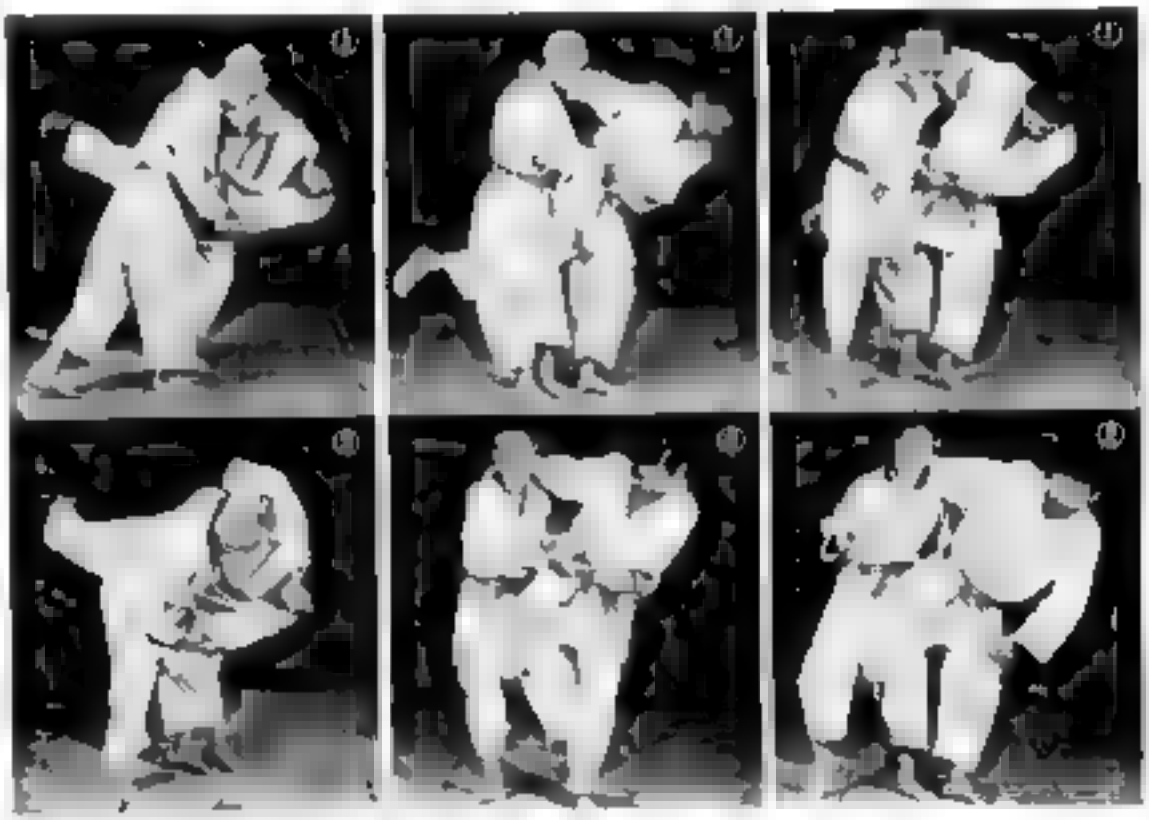
[illegible]

Avoiding 1

[illegible]

Avoiding 2

[illegible]



74. *Uchimata*
Interior thigh

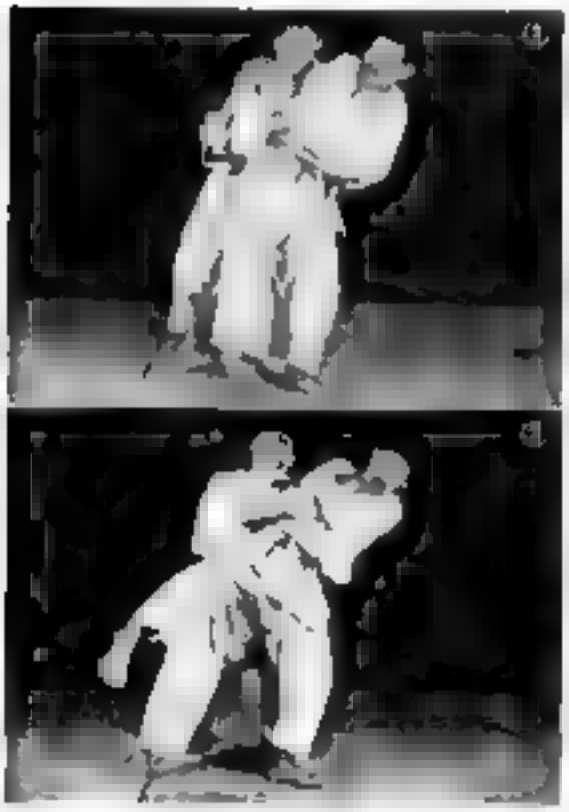
[illegible]

Avoiding 1

[illegible]

Avoiding 2

[illegible]



[illegible]

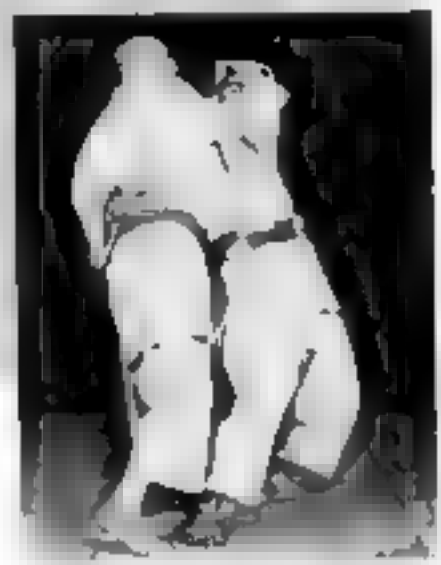
Repulsion

[illegible]

[illegible]

[illegible]

[illegible]



73 *Uhgoshi*

Major footing

Repulsion

[illegible]

Defense

[illegible]

76. *Osotogari*

Big external reaping

Defense

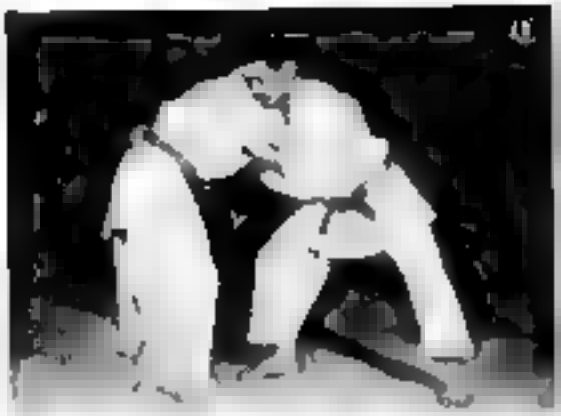
When [illegible] the right material [illegible] opponent [illegible] right side [illegible] and [illegible] of heavy [illegible] the [illegible] the right waist and [illegible] the same time [illegible] lower part [illegible] leaning back [illegible] his [illegible] and [illegible] essential [illegible] to [illegible] the right [illegible] and [illegible] and [illegible] essential [illegible] the [illegible] brown [illegible]

Repulsion 1

When [illegible] opponent [illegible] with [illegible] sell [illegible] his [illegible] movement [illegible] your [illegible] [illegible] which [illegible] your [illegible] reaping [illegible] with both [illegible] and he will be thrown down in a revolving way in the air.

Repulsion 2

The moment the opponent turns [illegible] when [illegible] right [illegible] the [illegible] side lower [illegible] and raise it up [illegible] Throw him down to your right side and he will be [illegible] his [illegible] the air. Here it is important to change your right hand grasping [illegible] the left sleeve



77 *Ogoshi*

Big Throw

Defense

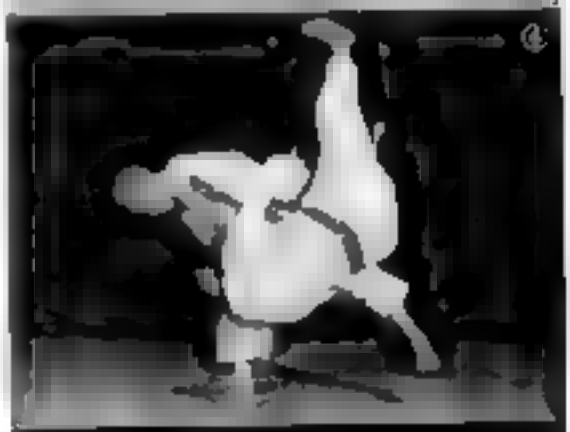
[illegible]

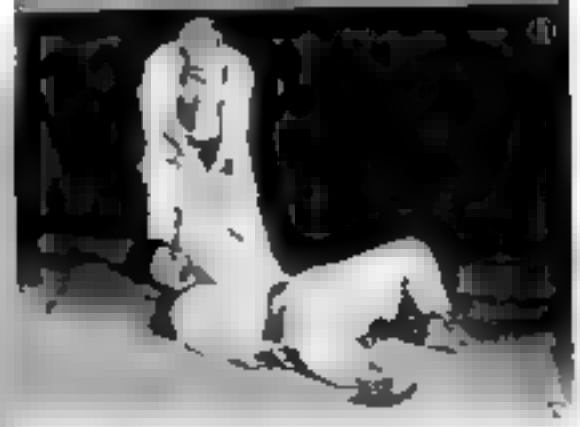
Reposition 1

[illegible]

Reposition 2

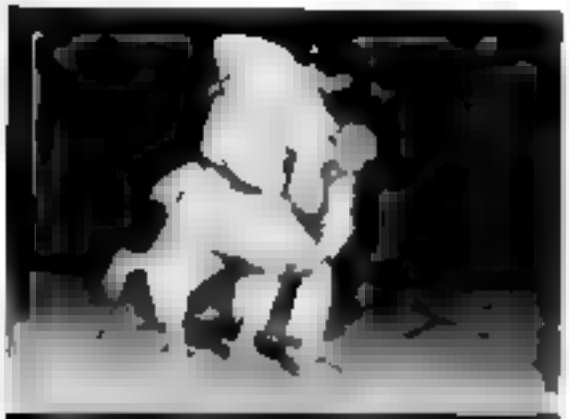
[illegible]





Repulsion 4

[illegible]



78 Yokosuishi

[illegible]

Repulsion

[illegible]

Defense

[illegible]

79. *Hara-tsurikomashi*

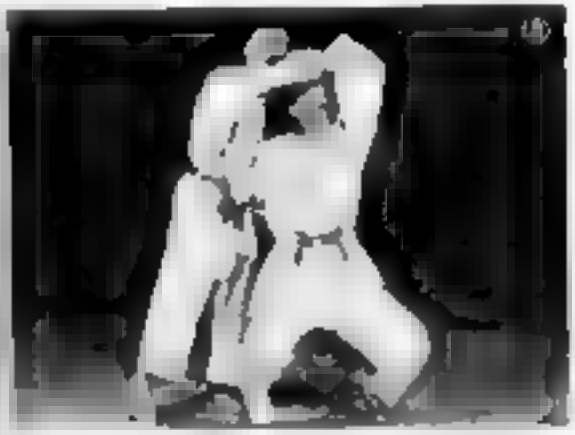
[illegible]

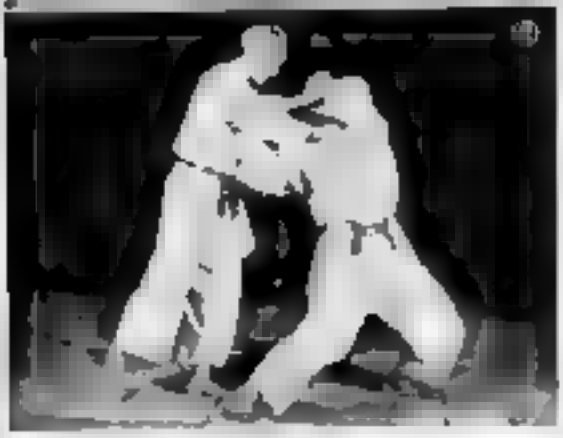
Defense 1

[illegible]

Defense 2

[illegible]





80. *Seonage*

[illegible]

Defense 1

[illegible]

Defense 2

[illegible]

Defense

[illegible]

Repulsion 1

[illegible]

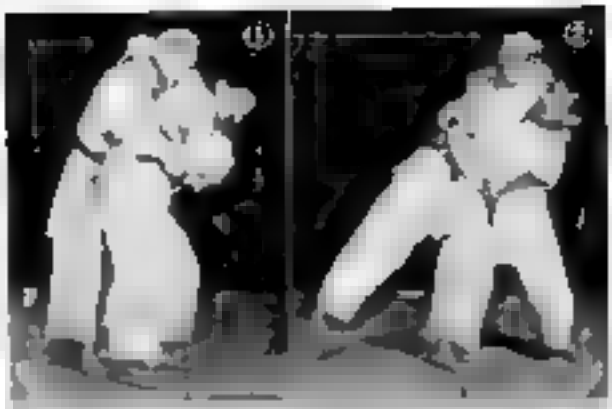
Repulsion 2

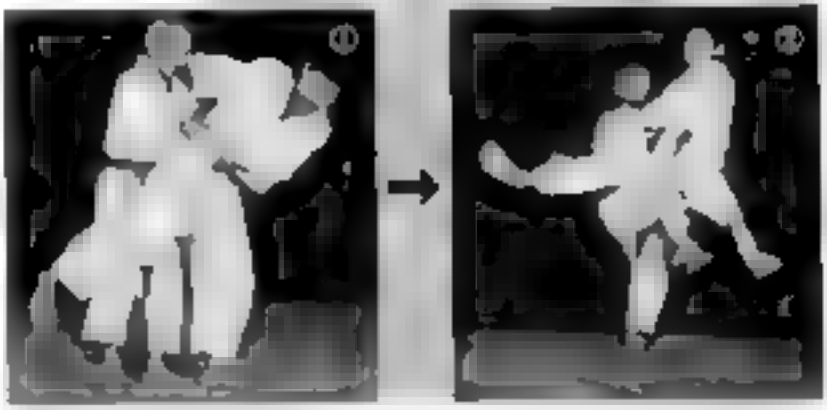
[illegible]

81 *Koshigurama*

Waist wheeling

How to defend





82 *Haraigoshi*

Waist sweeping

[illegible] Rose [illegible]

Defense 1

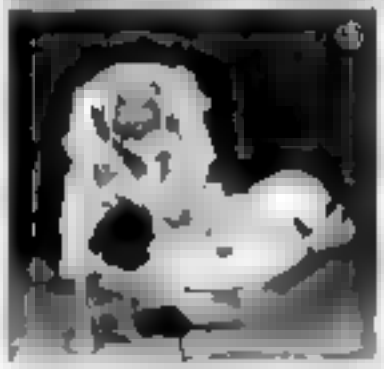
[illegible]

Defense 2

[illegible]

Repulsion

[illegible]



83 *Tatsuoshi*
easily disappoing

Repulsion 1

[illegible]

Repulsion 2

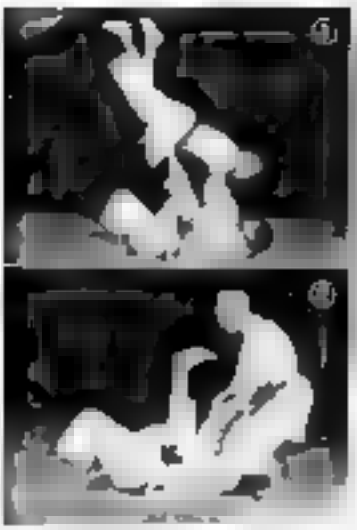
[illegible]

Repulsion 3

[illegible]

Repulsion 4

[illegible]



84. *Tomoenage*

[illegible] throw

Defense 1

[illegible]

Defense 2

[illegible]

Repulsion 1

[illegible]

Repulsion 2

[illegible]

85. *Ukiotoshi*

(Float and dropping

Repulsion 1

[illegible]

Repulsion 2 [illegible]

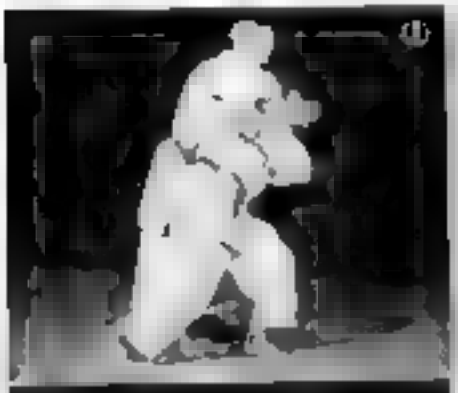
[illegible]

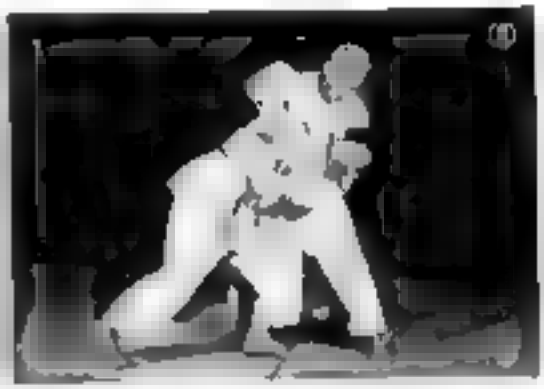
86. *Tawaragaeshi*

Straw-bag throwing [illegible]

Repulsion

[illegible]



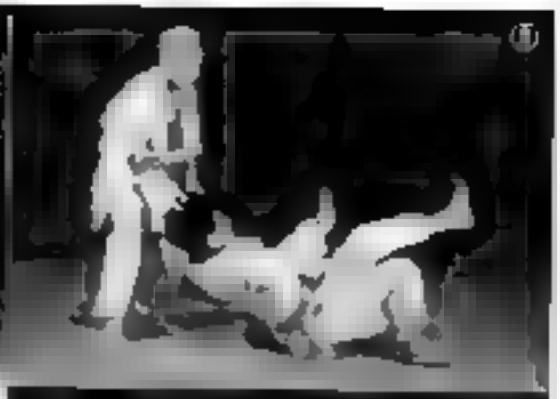


87. *Sotomakkomi*

Exterior coil [illegible]

Repulsion

[illegible]



88. *Hanegoshi*

Springing up waist

Repulsion 1

[illegible]

Repulsion 2

[illegible]

Repulsion 3

[illegible]

Repulsion 4

[illegible]

Defense

[illegible]

89. *Ushirogoshi*

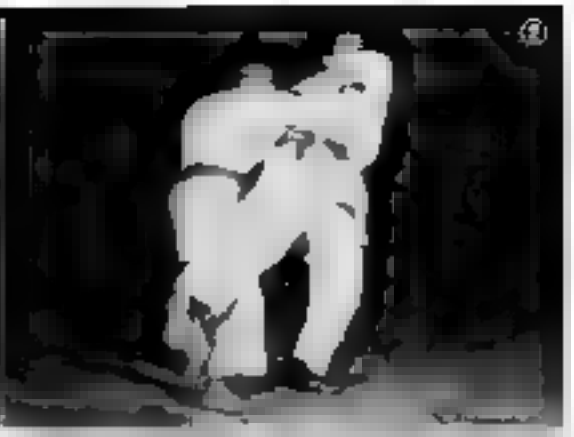
Kick at waist

Defense 1

[illegible]

Defense 2

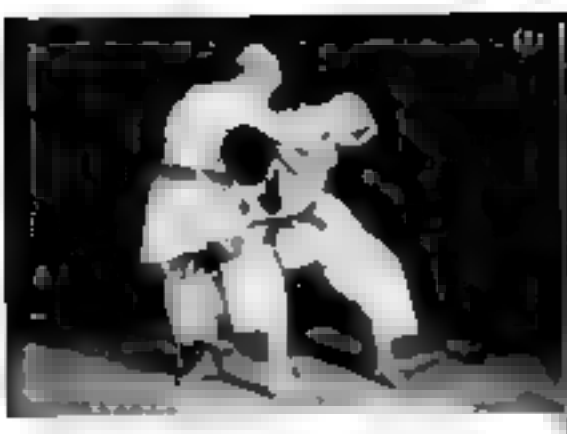
[illegible]



90. *Ogurumo*

Big white rug

The [illegible] technique of [illegible] makes the opponent [illegible] [illegible] [illegible]



92. *Katagurumi*

[illegible] Wheel [illegible]

Repulsion

[illegible]

Repulsion 2

[illegible]

Defense

[illegible]

93. *Tsurigashi*

Waist angling

Opposing has [illegible] angling of [illegible] should take the put down of the technique and with a victory [illegible] *Kosoto-gake* [illegible] *Tsurigashi*. Against *Kosoto-gake* a small angling of waist [illegible] opposing his [illegible] right side. *Kosoto-gake*. Thrust your left arm quickly in his right armpit through his outside of his right arm choking in manage [illegible] opening [illegible] the right and [illegible] a fine defense. Then lose [illegible] time to attackers hips inversely with the rest of *Kosoto-gake*. Repulsion 2

94. *Obutoshi* [illegible] and *Sukumage* [illegible]

[illegible]

95 *Sumigaeshi*

Corner reversal

Reverse trick

[illegible]

96. *Tanmoshi*

[illegible] dropping

Reverse trick

When [illegible]

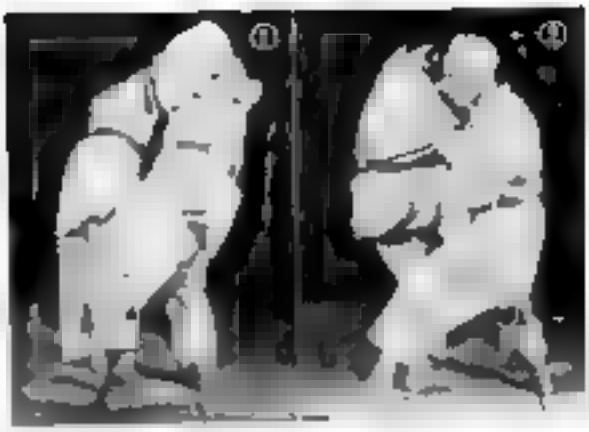
[illegible]

Suggestions [illegible]

[illegible]

Defense 1

[illegible]



Defense 2

[illegible]

97. *Satomonetsgan*

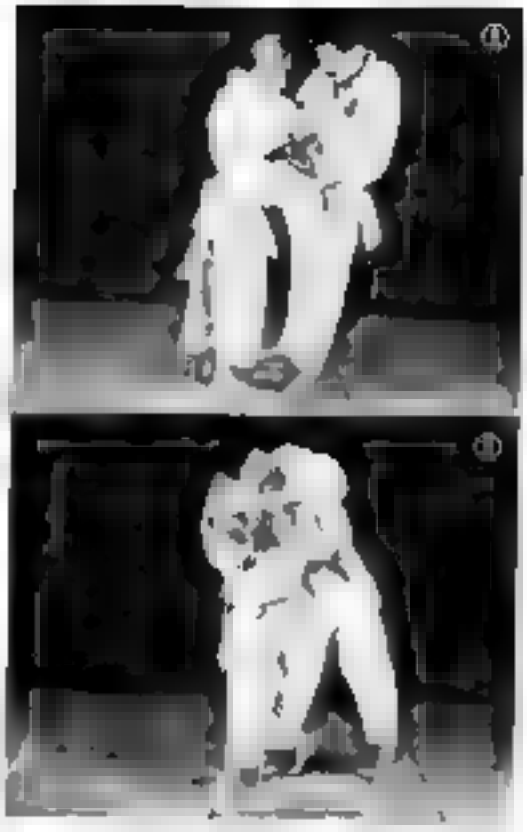
[illegible]

Repulsion 1

[illegible]

Repulsion 2

[illegible]

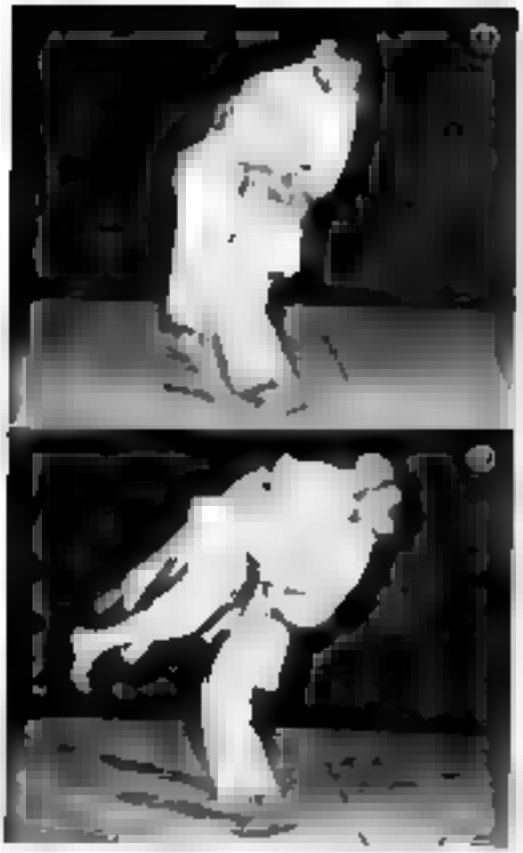


98. *Osoto-otoshi*

[illegible]

Repulsion

[illegible]



99. *Dakisutemi*

[illegible]

Defense

[illegible]

100 *Tsurikomigoshi*

Waist sweeping

[illegible]

Defense 1

[illegible]

Defense 2

[illegible]

Defense 3

[illegible]

101. Serial variation

[illegible]

[illegible]

6. Quite effective is to deal *Kouchigari* for oscillation of his balance and to give him *Uchigari* on his other leg with yours used for *Kouchigari*. Another effective way is to give *Tomenage* the moment you force him to open one of his legs by sweeping it from within in a *Kouchigari*-like way. Further your agile reaping will, too, be effective: lightly sweeping his right foot with your right foot-sole and making his balance placed on that leg by jumping, he will fall down finely.

[illegible] repulsed by a bullet-firing reaction. Here remove your left leg quickly to the rear of his body and you should change the trick to *Hidari-Sukinage* (throw by left side scooping).

8. Unless your *Ashigarumma* on him proves not effective, drop the waist instantly and apply *Sotomakikomi* while twisting the body: he will be turned down.

9. If he holds out with the right foot being heard when *Hidari-Ohgoshi* *Ichiban* is applied, you will have to change it to *Hidari-Sukinage*. In case he maintains the body with difficulty despite his right foot being swept away to some degree, you should throw him down by a trick similar to *Migi-Ohgoshi*. This is a change from *Ohgoshi-Ichiban*.

10. When your *Migi-Ouchigoshi* does not deprive him of his center, you must instantly change it to *Ippon-Seionage* (right side manner) the moment you thrust your left foot into his chest. If he lightly dodges your *Ouchigoshi* by raising up the right foot, change to *Hidari-Sukinage* instantly.

11. If your momentum stops or gets short in dealing *Migi-Ochiaoto*, change instantly to *Migi-Ouchigoshi*. Or, in case *Migi-Ochiaoto* given just in front is held out by the bodily weight, change to *Migi-Kouchigari*. If you feel a fear of your balance being broken down, change instantly to *Hidari-Tomenage*.

12. In case your *Kosotogake* proves non-effective, quickly change to *Sumitoshi*, and throw him down to the rear corner.

13. If you find your *Tsurigoshi* futile, throw him down by the fist of *Hanegoshi* or *Harigoshi* with the hand grasping the belt.

14. It is an effective change of technique to coil in by *Hanegoshi* or change to *Sotomakikomi* or to *Ouchigoshi*.

15. Suppose he tries to deal *Hidari-Harai-Tsurikomi-Ashi*. Sometimes he will manage to stabilize the posture while his right foot is being swept away, and your technique will in its turn intermit. Here, stretch out your right leg to his right kneecap in *Ashigarumma* manner and pull-and-twist him down just in front. Or, edge vigorously in *Migi-Ouchigoshi* manner so as his weight then on the left foot as on the right. Then, pull him down and [illegible] Here [illegible] *Tomenage* [illegible] *gaeshi* may not prove fine. Then change to *Uraenage* through serial movements for victory. This is rich in subtle taste as a change from *Ouchigoshi* to *Uraenage*.

17. Failure in *Tomenage* is incidental to the change to arm-breaking or arm-hacking, so, be mindful of not missing chance.

18. Unless your *Sukinage* or *Ohgoshi* is successful, fairly carry him under your arm firmly with your body mounting upon him on the rear. This technical is a form of [illegible]

19. When you deal *Uranage*, the opponent is apt to bow forward the upper part of body to avoid your technique and he will remove his balance. Then, you should have him down by change to *Ashigarumma*.

20. Receiving your *Ukiotoshi* with the knee-erected, he will often escape by removing the feet with bent strides. Here, do not loosen the pulling hand but with the other hand trial hint ankle repulsion promptly.

21. According to way of his attack, change instantly from *Uranagoshi* to *Ukiotoshi* or from *Ukiotoshi* to *Uranage*. In case a technique is yet unstable, change to *Ashigarumma* one after another in succession.

22. The moment you control him at her in the right or the left rear corner, dealing *Sumitoshi* when try *Kosotogari* or *Kata-garuma* by taking advantage of his unguardedness. Such is quite effective.

REFERENCE TECHNIQUE

102 *Kakatogaeshi*

[illegible]

Case

[illegible]

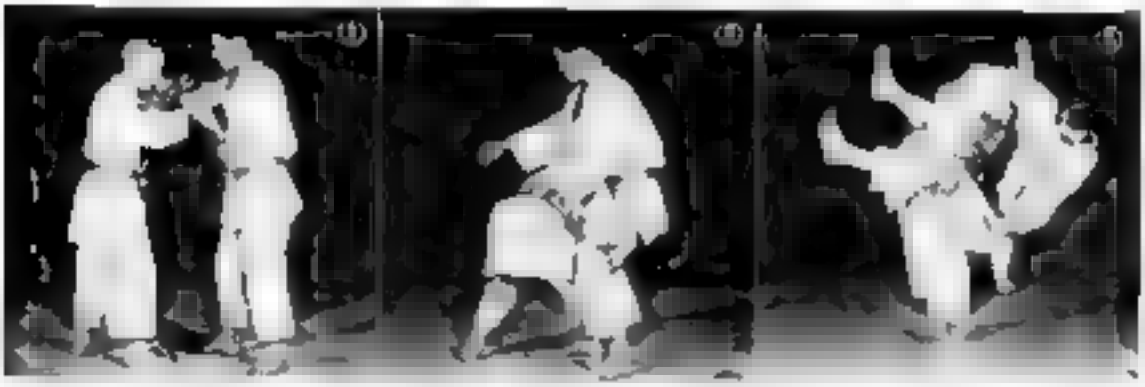
Practice

[illegible]

[illegible]

Caution

[illegible]



103. *Monnegari*

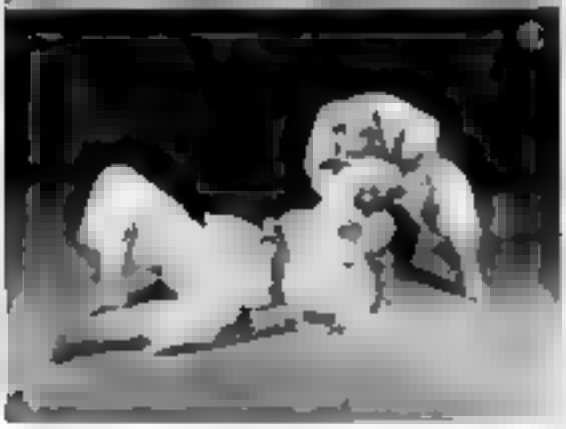
[illegible]

Case

[illegible]

Practice

[illegible]



[illegible]

Comments

[illegible]

104 *Scottish* [illegible]

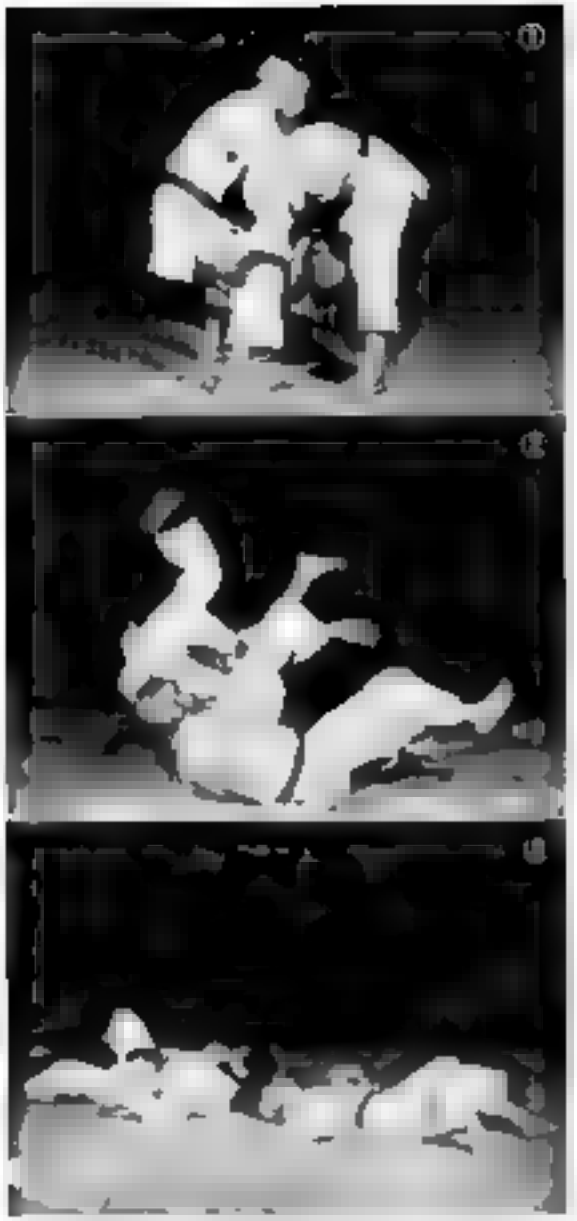
[illegible]

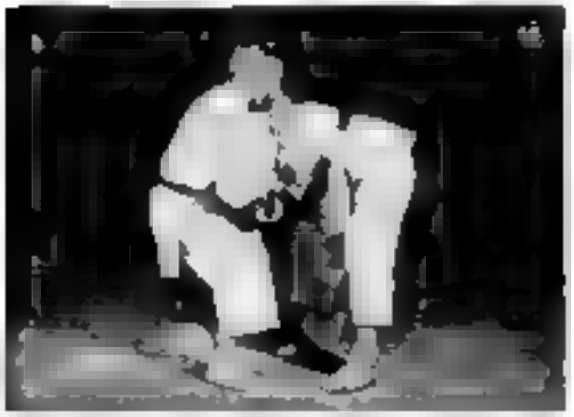
Cast

[illegible]

Practice

[illegible]





Condition

When [illegible] drags him down over the right shoulder to [illegible] down to the left knee is unnatural [illegible] the [illegible] knee [illegible] on the floor. [illegible] the technique [illegible] the middle [illegible] the right exterior [illegible] with [illegible] right hand [illegible] the elbow [illegible] the right [illegible] the left knee [illegible] the floor with the right knee [illegible]

[illegible] technique [illegible] the [illegible] with the left hand and the upper [illegible] with the right [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

105. *Tawaragashi*

Straw bag over arming

Fault

[illegible]

Practice

[illegible] when [illegible] is dead [illegible] where the opponent [illegible] [illegible] when he holds the [illegible] with one hand and [illegible] with the other [illegible]

[illegible] the opponent [illegible] has [illegible] as he [illegible] on [illegible] your lower abdomen [illegible] the hip. [illegible] instant throw you hands to his [illegible] through with [illegible] your breast [illegible] the back [illegible] the other hand with the [illegible] Here [illegible] grasp the [illegible] grasp the left [illegible] with the left hand [illegible] the right [illegible]

up while dropping down the waist and [illegible] throwing with the abdomen strength then [illegible] throw him down over the shoulder while throwing away [illegible] the [illegible]

Both [illegible] & [illegible] [illegible] the role of A [illegible] through [illegible] have [illegible] the opponent [illegible] are [illegible] in danger of being thrown [illegible] [illegible] with the waist sinking backward [illegible] B [illegible] the grasping [illegible] with the [illegible] hand [illegible] right hand [illegible] the [illegible] hand [illegible] the left [illegible] with the left hand [illegible] the [illegible] [illegible] [illegible]

107 *Kuchidaoshi*

Decayed tree throwing down

Gist

This technique is used when a wrestler is to be opposed. In case an right hand is the opponent will make an unexpected attack in getting against your [illegible]. Then dodge it immediately and approaching under his feet and throw him down.

Practice

[illegible] in the free style is [illegible] the opponent's arms [illegible] in the [illegible] in order to grasp the upper or lower when put away his hand [illegible] Lower [illegible] the right side [illegible] right side [illegible] right side. [illegible] right foot [illegible] of the rear of his right foot and hold the inner end of thigh. The right foot [illegible] push and break the front breast with the flat hand as if sweeping and pushing and throw him down on the back and in the rear [illegible]. Another effective way is [illegible] apply the technique by dodging [illegible] right foot [illegible] him and advance the left foot [illegible] side of his right foot caught [illegible]. This is [illegible] throw down [illegible] the [illegible] will [illegible] of the [illegible] [illegible]

108. *Osoto-otoshi*

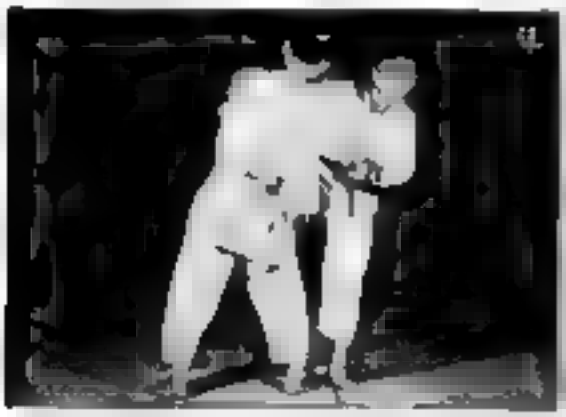
Big exterior dropping

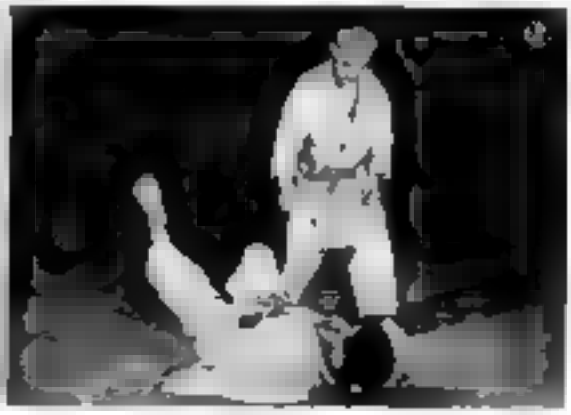
Gist

This is to throw down the opponent by pressing down his [illegible] with [illegible] leg.

Practice

Suppose both are [illegible] in the right natural posture. [illegible] hands [illegible] the [illegible] [illegible] has weight on the heels. While pushing and [illegible] him [illegible] to his [illegible] and his foot [illegible] with heels to be outside of his right foot in the natural way. Then hold [illegible] right [illegible] as the outer thigh brushes to the outer thigh of his right leg. The moment [illegible] rise up [illegible] stress up [illegible] to his right rear waist.





[illegible]

Case 1

[illegible]

Case 2

[illegible]

Caution

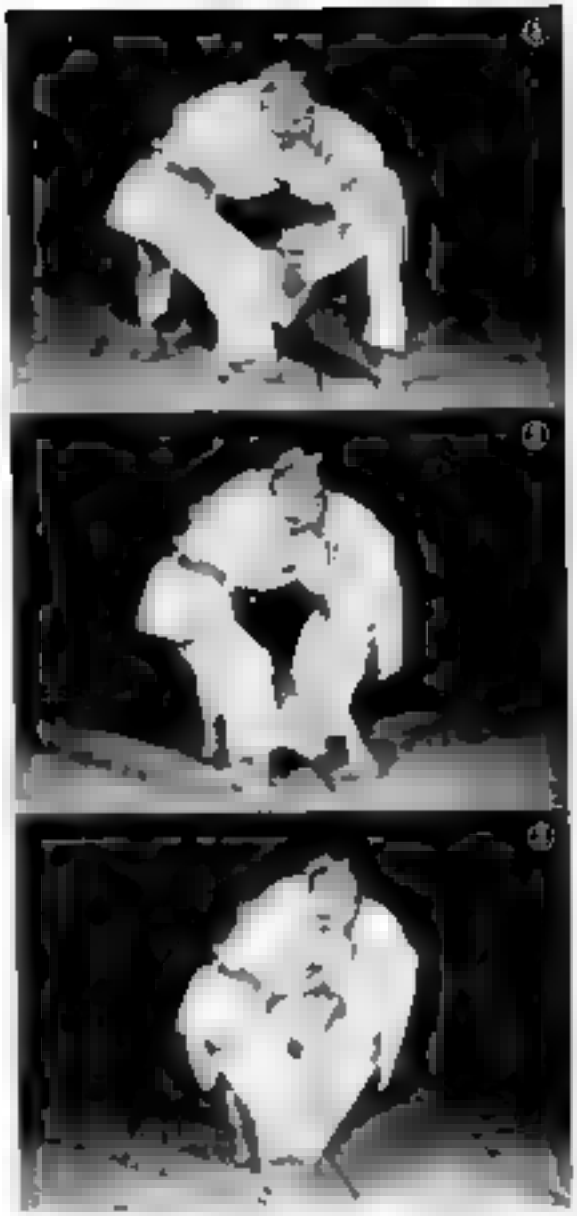
[illegible]

Remarks 1

[illegible]

Remarks 2

[illegible]



109. *Hikikomigaeshi*

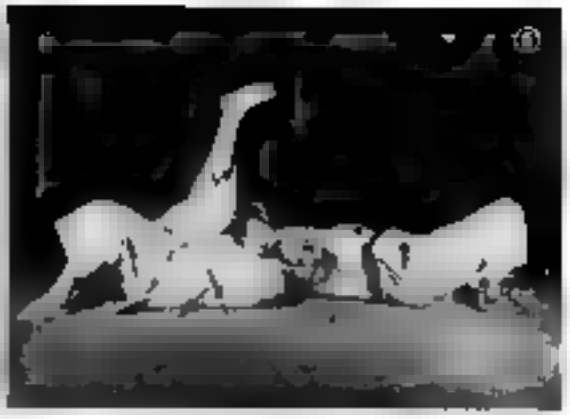
Pull a repulsion

Use

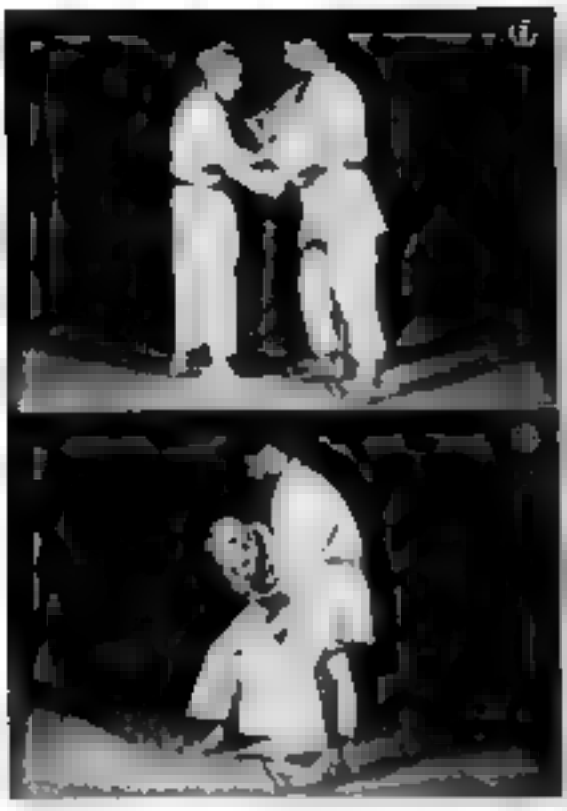
[illegible]

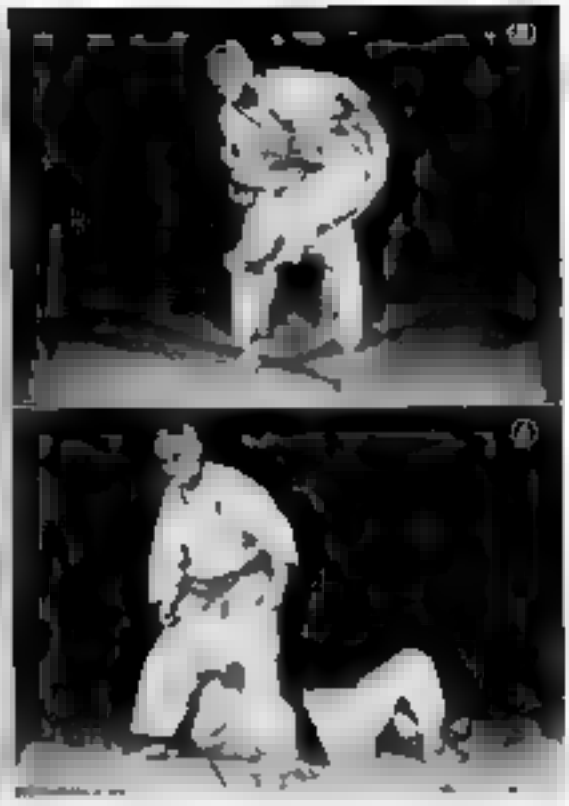
Practice

[illegible]



left foot will advance forward in the natural way [illegible] according to [illegible] stances. If he [illegible] the [illegible] right [illegible] [illegible] [illegible] right foot. [illegible] [illegible] [illegible] the [illegible] shape [illegible] whole posture [illegible] [illegible] the [illegible]. [illegible] [illegible] the left foot in the right side so [illegible] [illegible] [illegible] the upper [illegible] [illegible] [illegible] with [illegible] right arm [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] the front part of [illegible] right foot [illegible] [illegible] right [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]





his right [illegible] when both are [illegible] [illegible] [illegible]

III *Uchimatakomi*

[illegible]

Text and practice

[illegible]

Remarks 1

[illegible]

Remarks 2

[illegible]

[illegible]

112. *Yama-arashi*

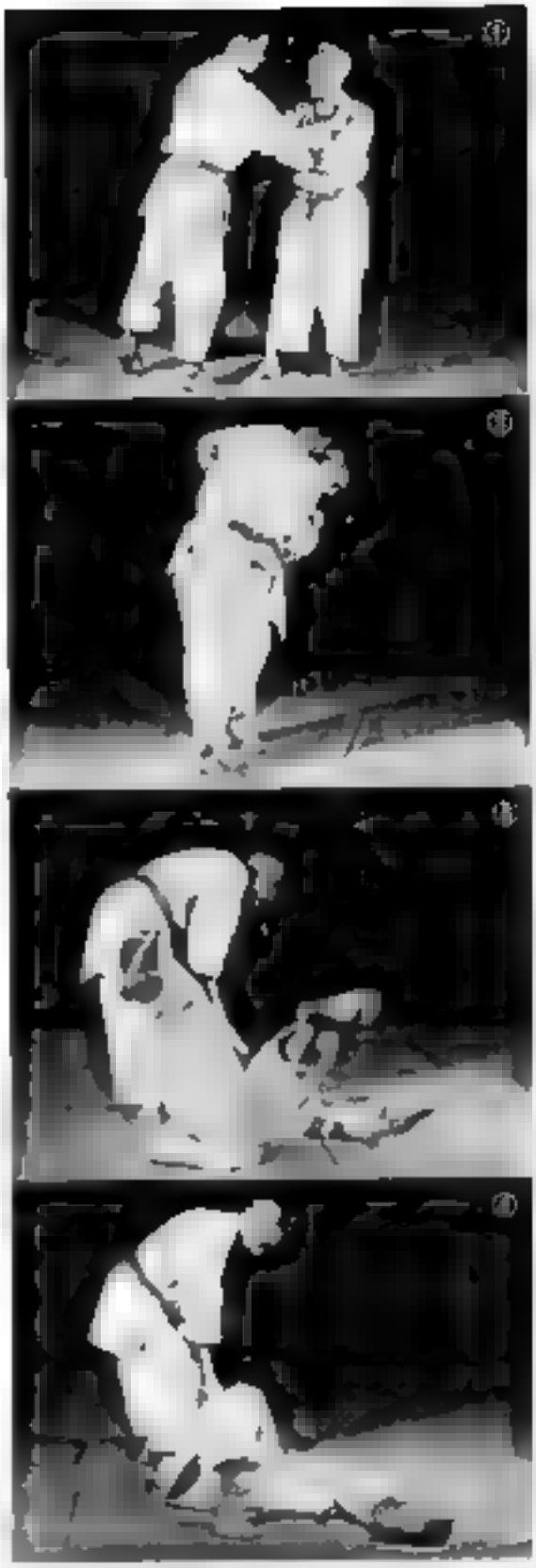
Mountain storm

Gist

[illegible]

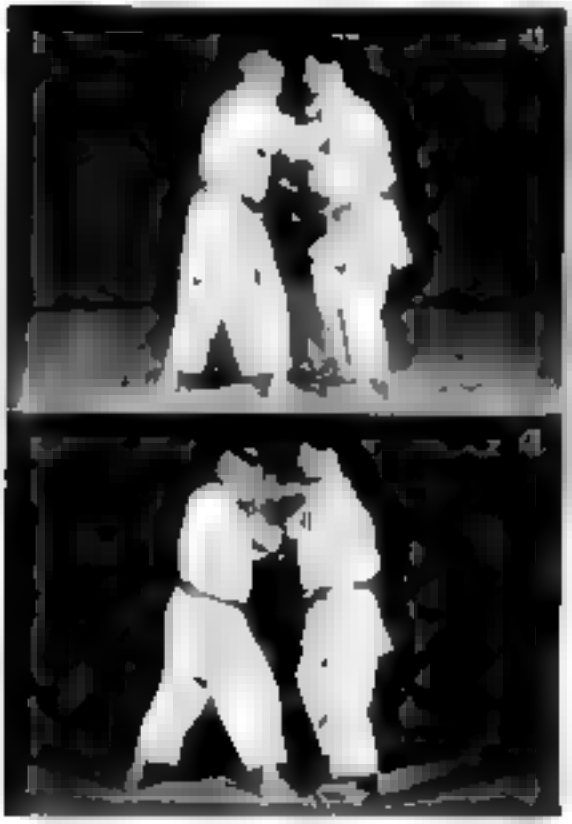
Practice 1

[illegible]



[illegible] throw him down all the more splendidly.

Here is a case [illegible] in managing [illegible] each other [illegible] grasping. When the opponent [illegible] the belt [illegible] and [illegible] in the [illegible] to [illegible] both of the opponents have to support [illegible] the [illegible] the [illegible] the [illegible] [illegible] and [illegible] the technique [illegible] Shinto.



113 *Ganseki-otoshi*

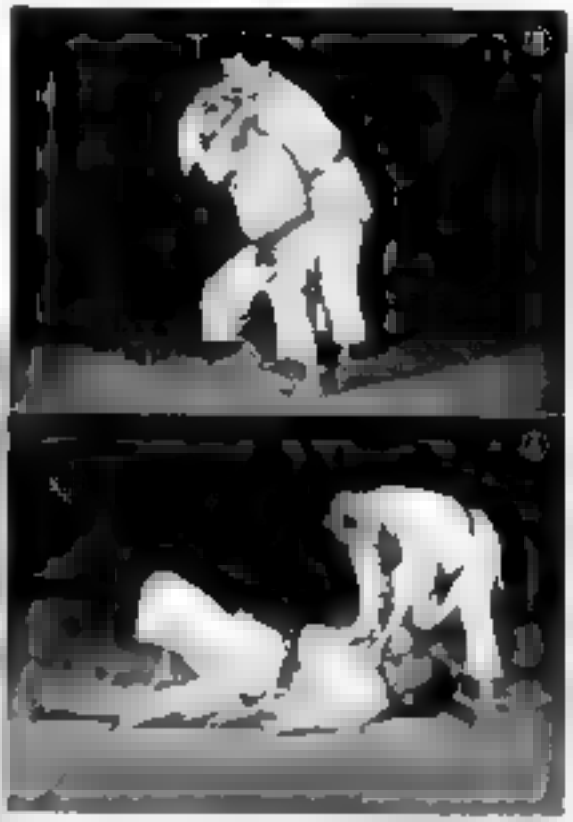
Rock dropping

Gist

As [illegible] the [illegible] with both [illegible] the opponent [illegible] weighing [illegible] advantage of his [illegible] quarterlessness.

Caution

Do not strengthen the hand grasping the belt if not the opponent will struggle desperately [illegible] for his defense [illegible] the [illegible] of holding tightly.



Practice

Suppose you are in the right position and grasp the opponent's right upper arm with the right hand [illegible] and his left upper [illegible] with the left. A [illegible] and [illegible] with [illegible] in order [illegible] wrenching him up and naturally he will [illegible] his right hand [illegible] of your left elbow and the left hand [illegible] upper [illegible] on the right elbow for escaping your intended wringing.

At the moment [illegible] his arm quickly and [illegible] the [illegible] arm lower down your side and advance [illegible] the left turning [illegible] your upper [illegible] on the lower [illegible] and your [illegible] lower abdomen. Spring up and [illegible] his [illegible] and [illegible] him down [illegible] the hand [illegible] [illegible] case. Here [illegible] drop him with the knee [illegible] like [illegible] and [illegible] will be wonderful.

Caution 1

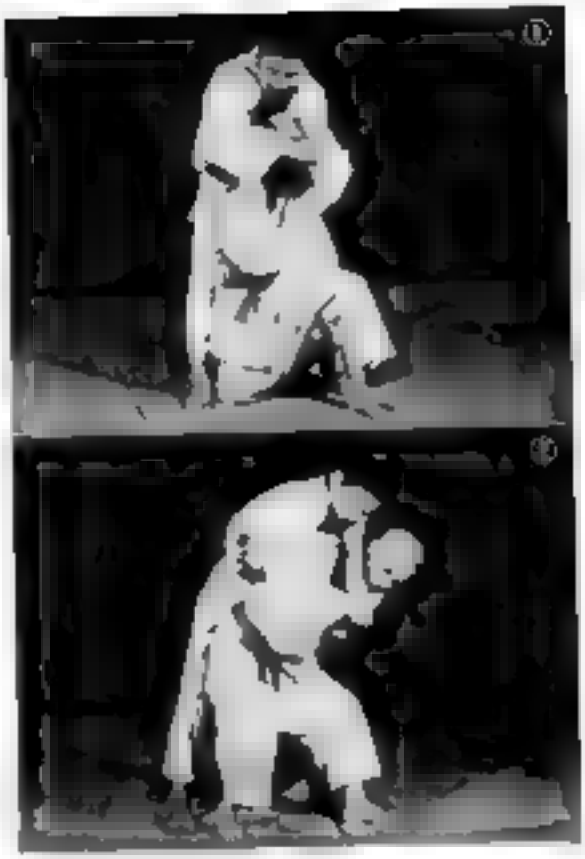
[illegible]

Caution 2

[illegible]

Caution 3

[illegible]



114. Uchimagurumi

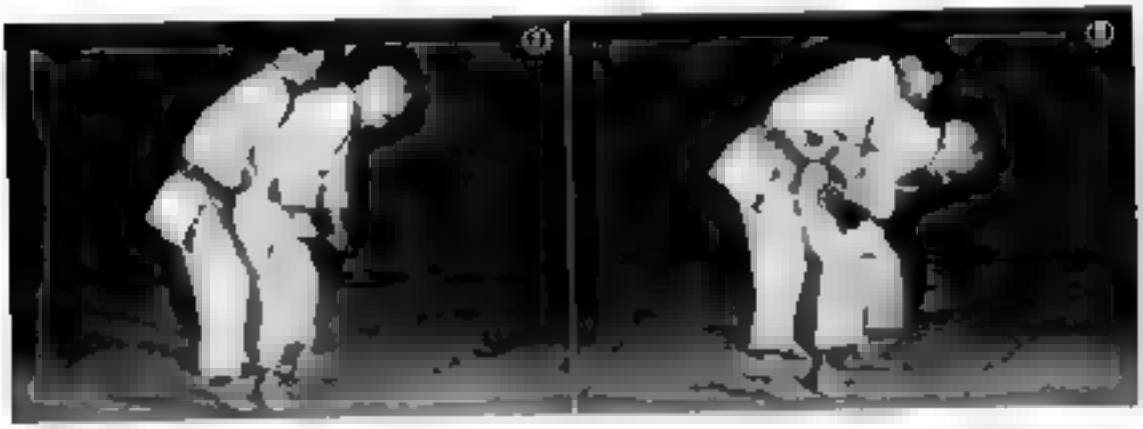
Kata [illegible]

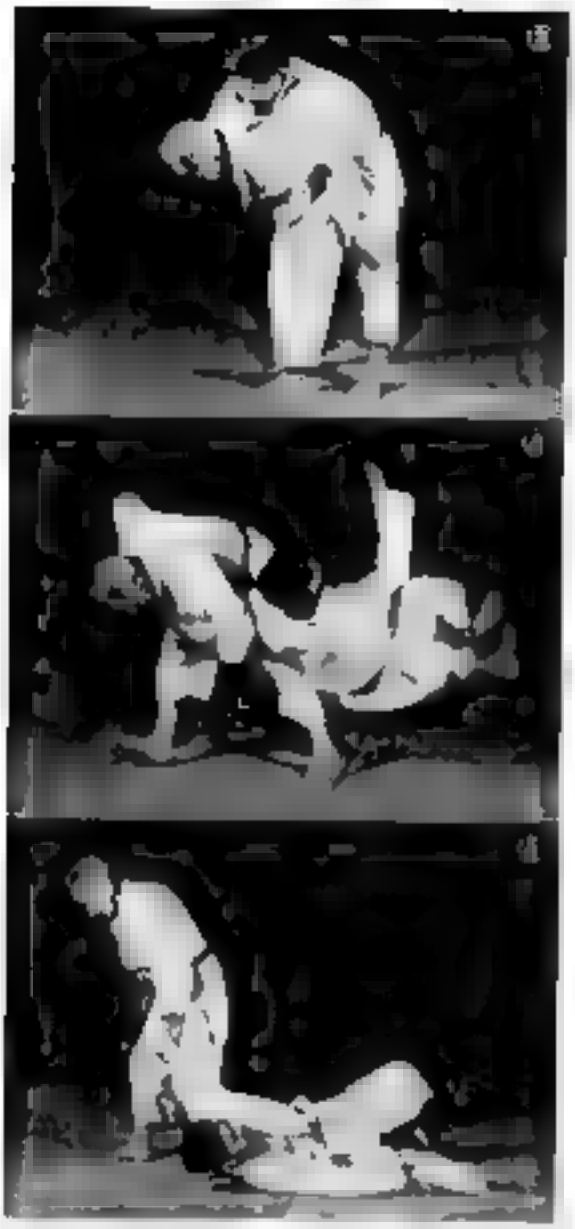
Grip

[illegible]

Practice

[illegible]





[illegible]

Caution

[illegible]

✧

115. *Tegurumo*

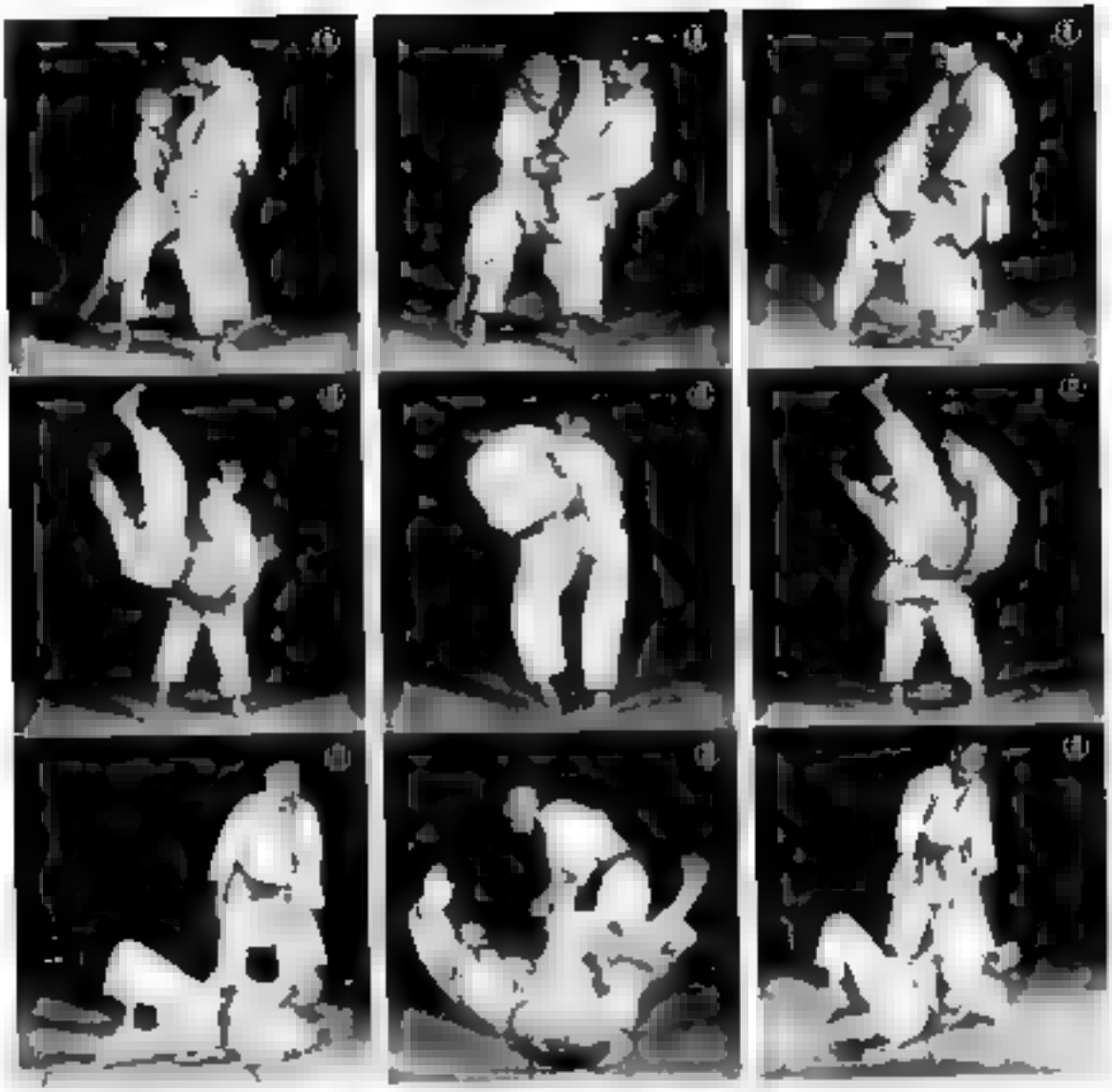
Hanging wheeling

Gist

This is to throw down the opponent to the back. Lower your body and approach his side where standing. Thrust one of your hands to his back waist through the thigh and with leg raised up high, and he will fall down on the back.

Practice

Rich experience or practice will enable a player to deal the technique effectively. A edging round to him but in many practical cases the technique is most effective when the opponent attacks you with a rush form of *Hazorgeshi* or *Kimmon*. Suppose he uses *Ken Hazorgeshi* on each other's right hand pressure. The moment you have your body a little when unloosen the right hand and



[illegible]

Reference

[illegible]

and [illegible] high [illegible] and grasp [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

116. *Satomorote*

Exterior both hands

[illegible] the opponent approaches you with the [illegible] [illegible] his legs for throwing him down [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

117 *Hasamigaeshi*

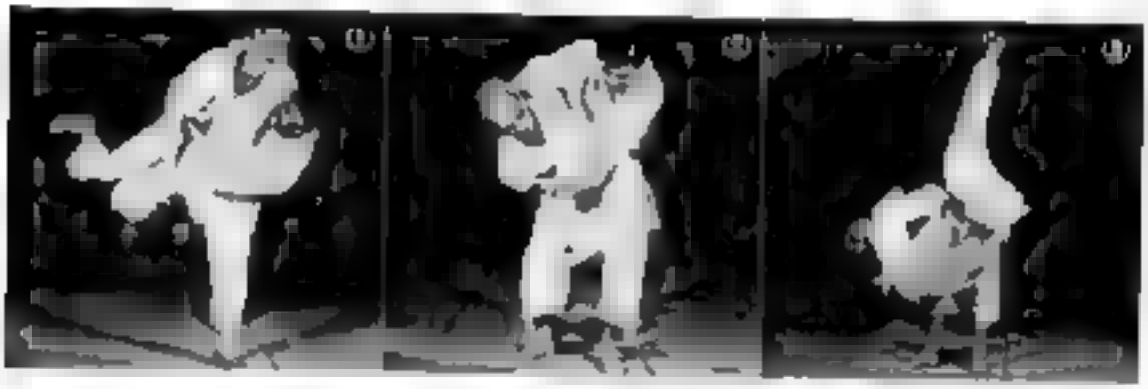
(scissors expression)

Grip

[illegible]

Execution

[illegible]



118. *Tobigoshi*

(flying waist)

Grip

[illegible]

Practice

[illegible]

119. *Dakusutemi*

[illegible] g self-reproachment

Gist

[illegible]

Practice

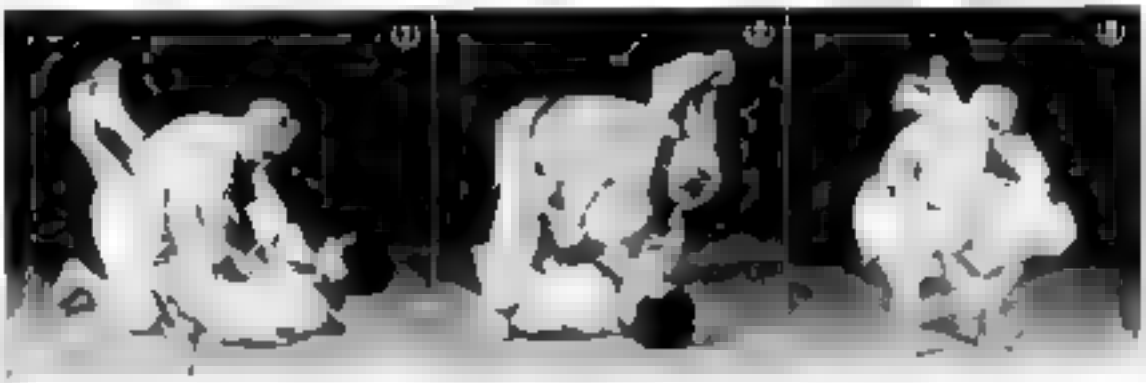
[illegible]

Caution 1

[illegible]

Caution 2

[illegible]



120. *Dakiage*
[illegible]p-embracing

Gist

[illegible]

Practice 1

[illegible]

[illegible]

Practice 2

[illegible]

Practice 4

[illegible]

[illegible]

Caution

[illegible]

121 *Udegaeshi*

[illegible] expulsion

Cut

[illegible]

Practice 1

Suppose the opponent in the right gesture [illegible] right [illegible] with the right hand [illegible] sleeve with the left hand [illegible] the [illegible] the right hand [illegible] [illegible] hand [illegible] [illegible] through [illegible] right [illegible] right hand grasp [illegible] [illegible] [illegible]

[illegible] drawing an arc. At the [illegible] always be [illegible] weapons hand [illegible] down to his left side [illegible] and during which he left hand is dropped down.

Practice 2

When [illegible] both sleeves and come to die in the [illegible] opponent [illegible] be [illegible] *[illegible]*. [illegible] quite effective [illegible] he [illegible] he also [illegible] away his [illegible].

Practice 3

When the opponent uses *[illegible]*

[illegible] and [illegible] his regular [illegible] and [illegible] the opponent [illegible] on his [illegible] and he [illegible] [illegible].

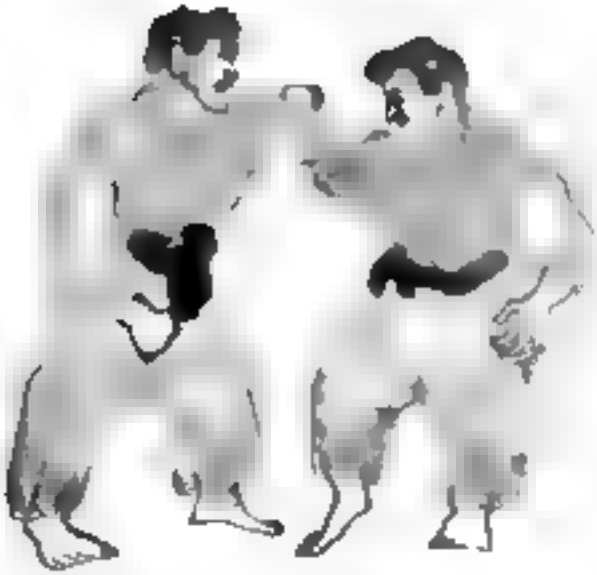
Caution

In wrestling the opponent's [illegible] and [illegible] and head be [illegible] [illegible] [illegible] [illegible] quick [illegible] [illegible] [illegible] [illegible]

tried to find out a form with which to throw down the opponent finely only by a mere momentum this is the very technique thus contrived

Practice

Suppose both are at grips in the right macura posture As shown in (1), lower down your body by putting the left kneecap to the floor (2) while floating and breaking him in his right front corner Rub his right knee downward with the back of your right hand as if suggesting him to deprive him of his attacking spirit. At this moment, pull down the left hand (which is holding the right sleeve) in an arc-drawing way and he will fall down over the head in your left front side corner If he pushes out the left leg to the left front in order to avoid his balance being broken in the right front corner (4), put down the right kneecap and the left leg bent Try the technique as quickly as suggested above and he will fall down headlong so finely in your left front corner as shown in (5)



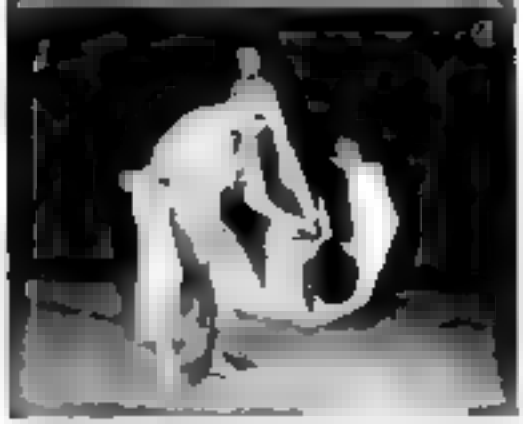
15 REVERSE FORMS OF THROWING TRICK

"Judo is limitless" is the author's faith. To indicate the reason plainly fifteen reverse forms of *Nagewaza* contrived by the author are explained namely the variety of tricks are suggestive, for instance, of repulsion or of taking the initiative of the opponent's intended trick and others in order to win victory In general, the forms are divided into two one is *tori*' taking and the other *uke* receiving These are practised by common consent, but the mind should be true to a real fight. Therefore, you must acknowledge the practice of the forms will bring you to the cardinal principle.

Practice of the forms

To exercise the practice as forms, both players stand face to face at a few meter's intervals in the natural proper posture, and exchange a bowing salute. Then gradually approaching grip each other in the right natural posture. They begin with *Uke*, and *Tori* will follow it ceaselessly according to movement of *Uke*

124.
Tewaza
Hand trick



From *Ukeoshi* when seized to *Tanotoshi*

[illegible]

Remarks

[illegible]

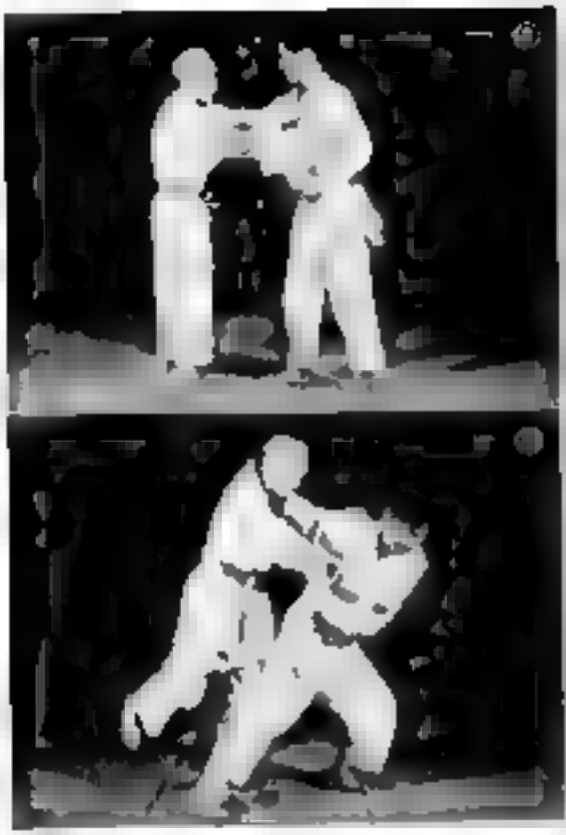
From *Seonage* (when deaf to *Yokogurumo*

See [illegible] on the [illegible] plate

[illegible] *Seonage* [illegible] he will step in the same [illegible] as [illegible] *Yokogurumo* [illegible] *Tsu*. leaving behind his [illegible] left. The right leg [illegible] lightly bulges [illegible] himself. He throws the right leg into *Tsu*'s high [illegible] of *Tsu*'s strength to cut [illegible] the [illegible] of the [illegible] the movement of the [illegible] leaning downwards. [illegible] *Tsu* takes the [illegible] of the other [illegible] and [illegible] the right [illegible] *Tsu* [illegible] *gurumo*. [illegible] engagement will [illegible] [illegible]

From *Katagurumo* (when player enters) to *Sumigaeshi*

[illegible] *Katagurumo* [illegible] he will step in the same [illegible] as [illegible] the [illegible] left [illegible] the [illegible] of the [illegible] (high [illegible] *Tsu*) [illegible] right leg [illegible] [illegible] the other [illegible] [illegible] in his movement [illegible] make the other [illegible] [illegible] Then *Tsu* [illegible] Some of the movements [illegible] [illegible] which might [illegible] Again the other [illegible]

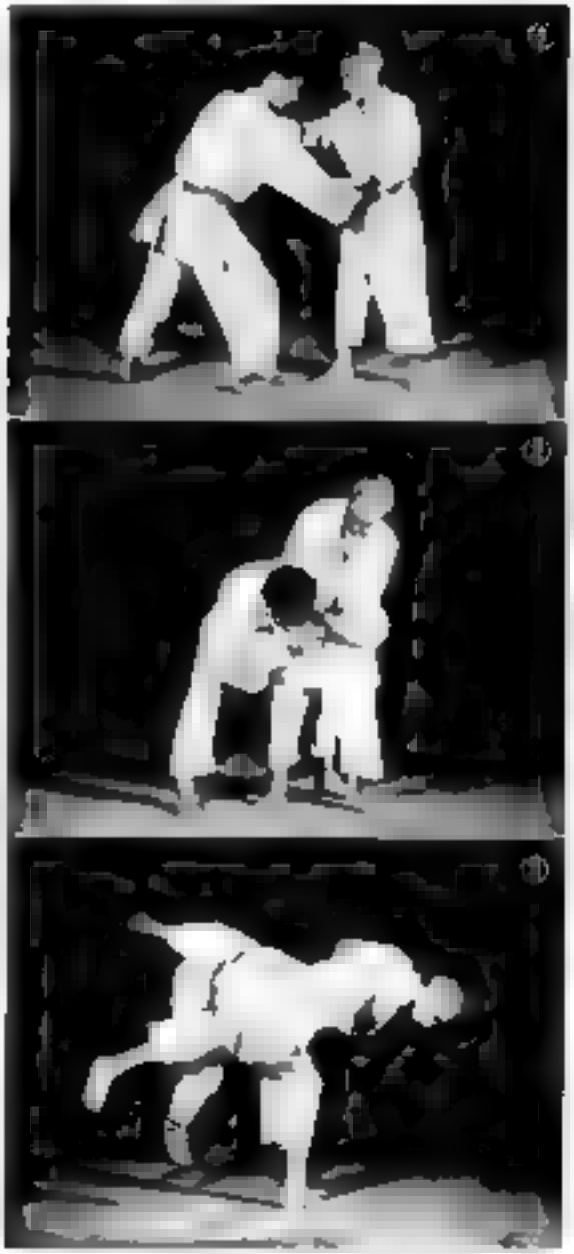


From *Tamotsu* [illegible] to *Kossengoshi*

[illegible] *Tamotsu* at the [illegible] step in the same [illegible] the moment [illegible] a little to the right [illegible] the right [illegible] [illegible] the number [illegible]

Remarks

[illegible] important [illegible] the right hand [illegible] middle [illegible] as soon as pinning [illegible] be [illegible]



[illegible] *Obotoshi* [illegible] [illegible] to *Ogeruma*

[illegible]

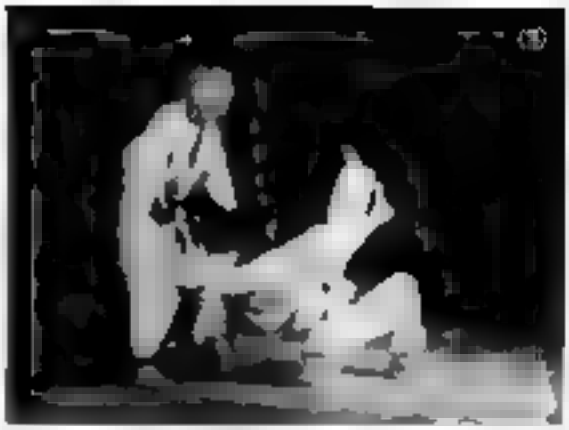
125. *Ashiwaza*

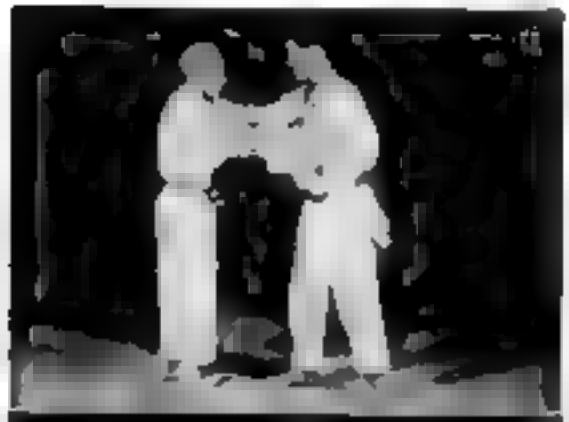
FOOT TRICK

From ***Okuriashibarai*** when [illegible] to ***Tsubamegaeshi***

[illegible] and [illegible] the [illegible] the [illegible] [illegible] [illegible]

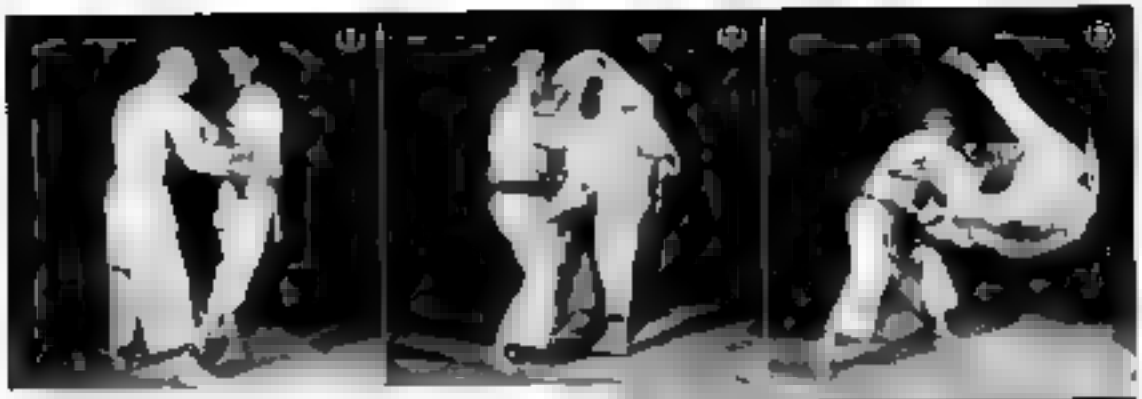
Then *Yoru* advances the right foot one step the left foot follows the right according to its movement. If *Uke* advances another step it the same way *Tori* does the same in the same sequence. [illegible] *Uke* deals the other *Yoru* [illegible] *Tori* becomes al- [illegible] moment *Uke* [illegible] the [illegible] his right hand [illegible] the [illegible] *Uke* left [illegible] *Tori* [illegible] Then *Uke* will [illegible] all with one rotation.





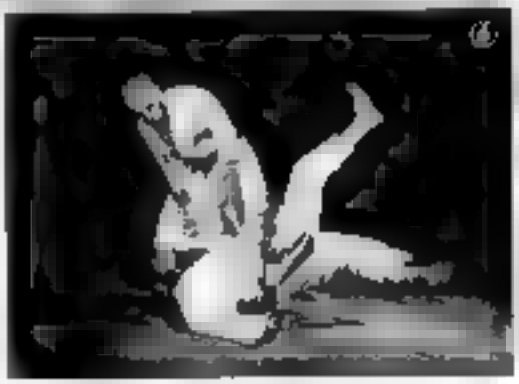
From *Ouchigari* which dealt by
to *Ouchigari repulsion*

Both [illegible] *Tori* [illegible] following *Uke* [illegible] hamper the [illegible] the [illegible] which [illegible] by [illegible] [illegible] his [illegible] Then [illegible] will [illegible]



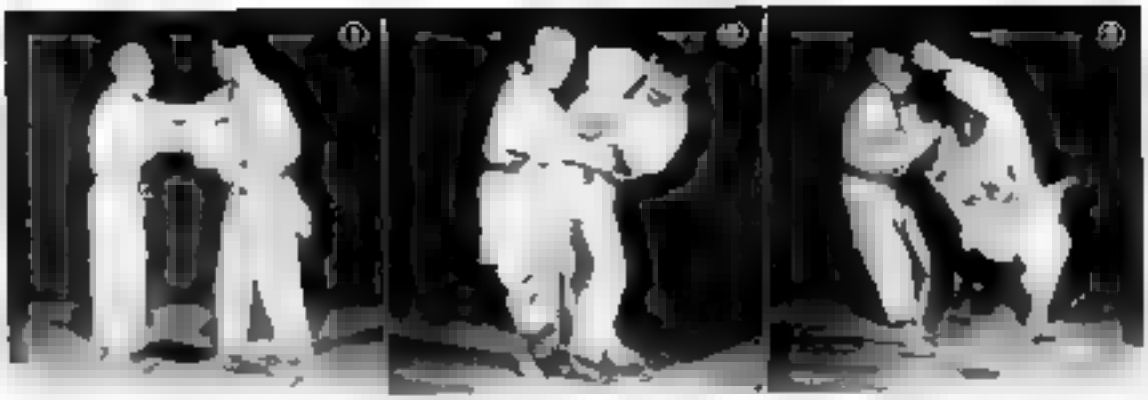
From *Sasae-tsurikomashi*
when dealt to *Sumotoshi*

Both are [illegible] in the right natural [illegible] and *Tori* [illegible] one step [illegible] to *Uke*'s movement. Then at the [illegible] *Uke* uses *Hidari-[illegible]* to [illegible] The moment *Uke*'s left foot side touches the inner end of the right leg when he [illegible] *Sumotoshi* while removing the left foot [illegible] the right [illegible] over by lowering the body [illegible] The opponent will be thrown sideways the body [illegible] the air [illegible]



From *Uchimata* when dealt
to *Tsurotoshi* cutting the air

Both are in grips in the right natural posture and *Uke* tries to break the opponent's balance by inclining him to be on the left curving inventent. Then according to this movement *Uke* will not adopt the left curving posture but at the [illegible] step he will try to deal *Hidari-kimata* (1). *Tori* having read the opponent's mind at the 3rd step lets the other in the air by wrenching off his leg (2). As his instant [illegible] *Tori* adopts *Hidari-tsurotoshi* (3). The opponent will be compelled to fall down rotating (4).



126. *Koshiwaza*

(Waist trick)

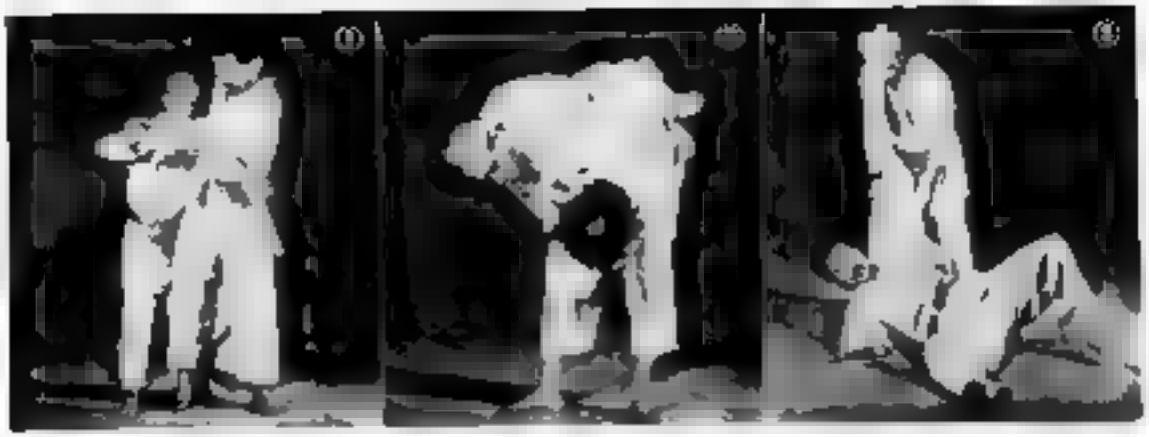
From *Hanegoshi* when deals to *Kanigaeshi* repulsive reaping

Both are at steps in the right natural posture and at the first step Tori [illegible] the other to [illegible]

[illegible] order to break him in his right [illegible] [illegible] the game by [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

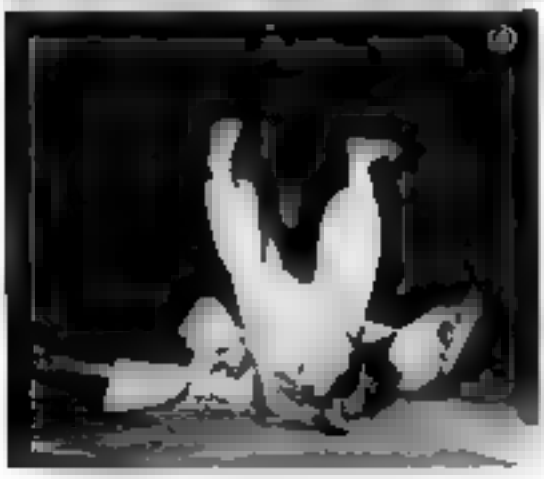
From *Haraigoshi* when deals to *Ushirogoshi*

Both are at steps in the right natural posture and at the first step Tori [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]



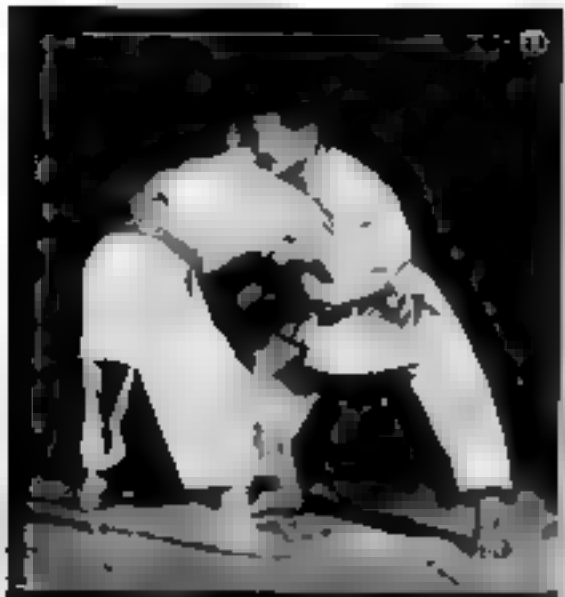
From *Hane-goshi* when dealt to *Uzumagoshi*

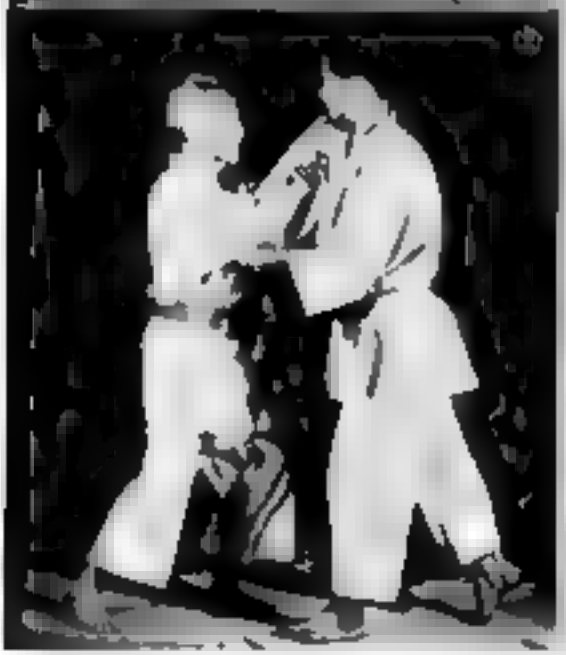
[illegible] moving in the above form [illegible] right [illegible] technique [illegible] left to [illegible] attitude [illegible] instantly embraces the other's waist firmly and at the same time [illegible] [illegible] by *Hane-goshi* [illegible] technique by the strength of the left lower abdomen [illegible] swing up him [illegible] the [illegible] technique will set [illegible]



From *Ukigoshi* when dealt *Yokowakare*

[illegible] *Ukigoshi* [illegible] *Yokowakare* [illegible] the [illegible] *Yokowakare* [illegible] taking the [illegible] the other [illegible] will [illegible] to [illegible] the other [illegible]





From *Ogoshi* (at Four-arm grips) to *Ippon-Seonage*

The student *Uke* enters *Ogoshi* when both are at Four-arm grips, when *Tori* places his right hand on *Uke*'s right front upper armpit while holding *Uke*'s right arm under *Tori*'s left armpit (as created) and approaches the other by controlling the latter's right arm in the usual way. So *Uke* is only [illegible] to be crushed. This instant *Tori* releases the [illegible] grasping hand and changes to *Ippon-Seonage* [illegible]. Then the opponent will fall down [illegible] over the head.

GENERAL RESUSCITATION

127. Breath resuscitation

Purpose: Art of resuscitation applied to an expiring player

1. *Erikatsu* (lapel resuscitation)—1

Posture:

(1) Seat *Uke* as shown in (1).

(2) Lean him backward at an angle of 30°.

(3) *Tori* supports him by putting the knee on the backbone.

(4) As shown in (2), *Tori* clasps lightly the other's neck lapel with the thumb in the inside of lapel.

(5) *Tori* puts both hands side by side with the fingers downward.

Resuscitation:

(6) Press them down lightly at a stroke.

2. *Erikatsu*—2

Posture:

In (1, 2, 3), the way is the same with the above.

(4) *Tori* puts the base of hand just on the lower end of the collar bone (1). The hand palms are put on the swelling breast with the fingers lightly apart as if covering the breast with the palms.

(5) Bend over the breast as if the bodily weight were upon the hands (2).

Resuscitation:

(6) Press them down lightly at a stroke.

3. Resuscitation to a player lying on the back.

Posture:

(1) Lay down the player on the back.

(2) *Tori* sits astride of him with one knee erected.

(3) Hands are on the breast flatwise with the nipples peeping out between thumbs and pointing fingers.

(4) *Tori* puts the bodily weight on the hands, giving strength to the finger tip as if wringing up the breast with the root of hand.

Resuscitation:

(5) Press down the breast strongly to the region of stomach.

128. Testicles resuscitation

Purport:

Art applied to a player falling into a swoon owing to the testicles being kicked.

Posture:

(1) If the testicles are kicked up, by the effect of the sharp pain following, the surrounding regions will often get stiff reactionally. They are well massaged with the inguinal region as center.

(2) *Uke* is seated (1) with the legs stretching out.

(3) *Tori* thrusts the hands through the armpits and embraces him up and drops him down again and again (2, 3).

(4) Or, *Tori* grasps firmly the hand on the side of the testicles kicked up, and hangs up the half part of body affected.

(5) *Tori* kicks lightly the waist bone (4) with the foot sole (4), or strikes and rubs the testicles and returns them to the scrotum.

129. Drowned-body resuscitation

Purport:

(1) This is the resuscitation art applied to a person picked up from the water in a syncoptic state.

(2) Before everything water-disgorging art is given, and next breath resuscitation.

(3) In many cases, the body is chilled to the bone, so always be mindful of warming it.

Posture:

(1) Undress the body.

(2) *Tori* makes *Uke* lie down over the knee (2).

(3) Or, some strong person lies on the face, on whose back make *Uke* lie flat on the face.

(4) Or, if a large vat is procurable, make straw fire, and on the vat the body is laid on the face for warming.

Resuscitation:

(5) After rubbing well all parts of body, press the waist up to the stomach several times with the palms for water disgorging.

(6) Or, shake the body, right and left.

(7) Disgorge the body by rolling the vat.

Caution:

There is the possibility of resuscitation within 20 minutes since a man is drowned (viewed in medical jurisprudence).

General caution

When *Uke's* body is stiff, lay him on the back. *Tori* must rub down every part of *Uke* with the palms many a time, especially from the neck down to the femoral region in order to ease the stiffness of the body. (Resuscitation inducement)

Caution in application

(1) When the bodily stiffness is well relieved, care must be taken in applying resuscitation, because too much strength in operation will impair the intestines.

(2) When the stiffness of the head is so relieved as it rocks totteringly, it must be propped up by something against rocking. If not, in performing resuscitation there will be a fear of the neckbone dislocation, bone fracture, and the neck-marrow injury.

(3) In case a player is in a swoon due to a severe contusion on the back head, there will often be not only the brain concussion, but also the neckbone dislocation, the neck-marrow injury, or sometimes the skull internal-bleeding. In such a case, no emergency operation should be given but lay and keep the body quiet, sending for the doctor immediately.

Caution after application

Though restored to life once, sometimes purplish color will remain on the lips and nails; the eyeballs are restless and the mind so perturbed, that a reply to an inquiry is mumble. In such a state, a continuous look-out must be kept.

THE END